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SEPTEMBER 2015

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A woman with long dark hair and purple lipstick is leaning over the hood of a dark-colored classic convertible car. She is wearing a long, voluminous fur coat with a mix of white and grey tones. The car's interior, featuring light-colored leather seats, is visible through the open top. The background consists of a dark, industrial-looking structure with a lattice of metal beams, possibly a bridge or a large building. The lighting is dramatic, highlighting the woman and the car against the dark background.

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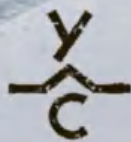


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suit components with sneakers
and fluid topcoats with
trousers and sweaters."*

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Bull Speed Ahead

Lamborghini leaps forward with its fastest production car ever, the 750 hp Aventador LP 750-4 Superveloce.

BY SHAUN TOLSON

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PHOTOGRAPHY BY DEAN ISIDRO; STYLING BY CHRISTOPHER CAMPBELL

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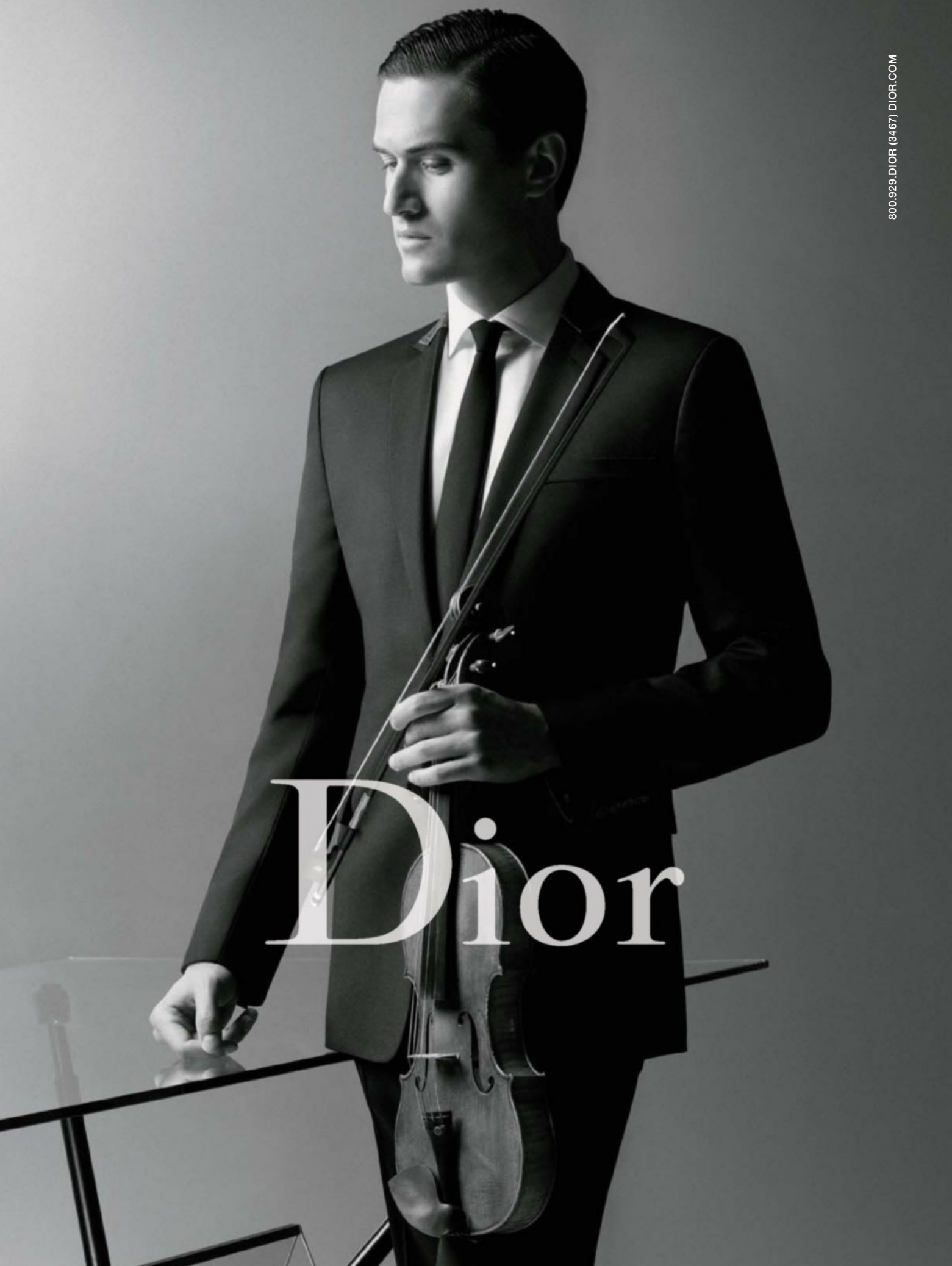
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169 ***Robb Report* Private Aviation Sourcebook**

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ON THE COVER

THE LAMBORGHINI AVENTADOR LP 750-4 SUPERVELOCE
PHOTOGRAPHY BY DEAN ISIDRO;
STYLING BY CHRISTOPHER CAMPBELL
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September iPad Bonus Feature

Milan's New Menswear Meccas

Italy's style capital and freshly fashionable travel destination (see "The Miracle of Milan," page 144) is a hotbed of extravagant new menswear boutiques from Rubinacci, Caruso, and other top designers.

BY CAROLYN MEERS

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José and Friends

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RobbReport.com/Joseandfriends



Out to Sea

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RobbReport.com/Axioma



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Rich in Style

EVERY ARTIST MUST settle on a medium; and although Truman Capote, as a boy, imagined a career in films, by the time he turned 20 he had tied his hopes to a literary career. Style—in language and in life—was a preoccupation for the author of *Breakfast at Tiffany's* and *In Cold Blood*, whose aesthetic ideal was the fusion of ambition and taste in what he described as a living work of art. “There are certain women,” he said, “who . . . are born to be rich. By and

large, these persons are artists of an odd variety; money, in astronomical amounts, is their instrument.”

Capote became an eminent connoisseur of such venal virtuosos, whom he playfully called his “swans.” These ladies shared more than friendship with the writer: Each possessed striking looks, a flawless fashion sense, and a determination to secure the means to bend the world to her whims. “He . . . got the sense of what a person wanted to be,” recalled one acquaintance, “and then he helped her to achieve it. It was his way of getting close to her.”

“He was such a mercurial, many-colored, many-sided person,” said Slim Keith, one

of Capote’s rara avises. Born in Salinas, Calif., in 1917, this slender blond received her nickname from the actor William Powell, who met her at a desert resort and presented her to his Hollywood set. Howard Hawks was instantly smitten, and Keith made her debut as the illustrious director’s wife, appearing often in the pages of fashion magazines. She later traded Hawks for the producer Leland Hayward, who introduced her to Capote on a trip to Russia. No more true to his vows than Keith had been to hers, Hayward later left her for the socialite Pamela Churchill. “I am a Slimite to the death,” declared Capote in comforting the two-time divorcee, who consoled herself by next marrying the wealthy English banker Sir Kenneth Keith.

Another swan pursued a similarly restless matrimonial tack. Gloria Rubio y Alatorre allegedly supported herself in her youth entertaining the denizens of a dance hall

in Mexico City before making her way to Europe in the 1930s. Gifted with an innate fashion sense but little pocket change, she transformed simple rolls of cloth into stunning gowns that caught the eye of Count Franz Egon von Fürstenberg-Herdringen, on whose coattails she ascended. Her subsequent union—to a grandson of Egypt’s King Fuad I—was less prosperous, but she rectified this deficiency aboard Thomas Loel Guinness’s yacht. There, despite the presence of the financier’s soon-to-be-ex-wife, she successfully contrived to transform herself into Gloria Guinness: the chatelaine of six magnificent homes, a fixture on the international best-dressed list, and a contributor to *Harper’s Bazaar*.

The swan nonpareil, however, was Barbara “Babe” Paley (pictured). “Mrs. P. had only one fault: she was perfect,” Capote noted. The youngest of the three celebrated Cushing sisters of Boston, Paley abandoned her post as an editor at *Vogue* for the more remunerative position of Mrs. Stanley Mortimer. She filed for divorce when the Standard Oil heir returned from service in World War II a broken man, and thanks to the ministrations of her well-connected sister, Betsey Whitney, she displaced the first Mrs. William S. Paley to become the second wife of the broadcasting pioneer. Capote met Paley in 1955, when one of her guests asked if “Truman” could join them for a weekend on her estate in Jamaica. Expecting the former president of the United States, she agreed. From the moment the impish author boarded the private plane, he and Paley were inseparable.

Yet art—Capote’s own—did separate him from these soigné companions. “All a writer has for material is what he knows,” he maintained, and what he knew best were his society swans, who figured prominently in excerpts from a forthcoming novel he published in *Esquire* in late 1975 and 1976. These acid portraits exposed the foibles and affairs of his flock, prompting his seemingly tame birds to bite back. Invitations ceased, and the once-fashionable guest of these designing doyennes found himself suddenly out of fashion. Guinness dropped him; Paley spoke of him “with total loathing”; and Keith “looked on [him] as a friend who had died.” The former farm girl from Salinas proved prescient: The rejection of these artful social artistes propelled Capote into an abyss of alcohol and drug abuse—a plunge that culminated in his unstylish death, at age 59, in 1984. **R**

BRETT ANDERSON
SENIOR VICE PRESIDENT, EDITOR IN CHIEF



“Certain women,” Capote said, “though perhaps not born rich, are born to be rich.”



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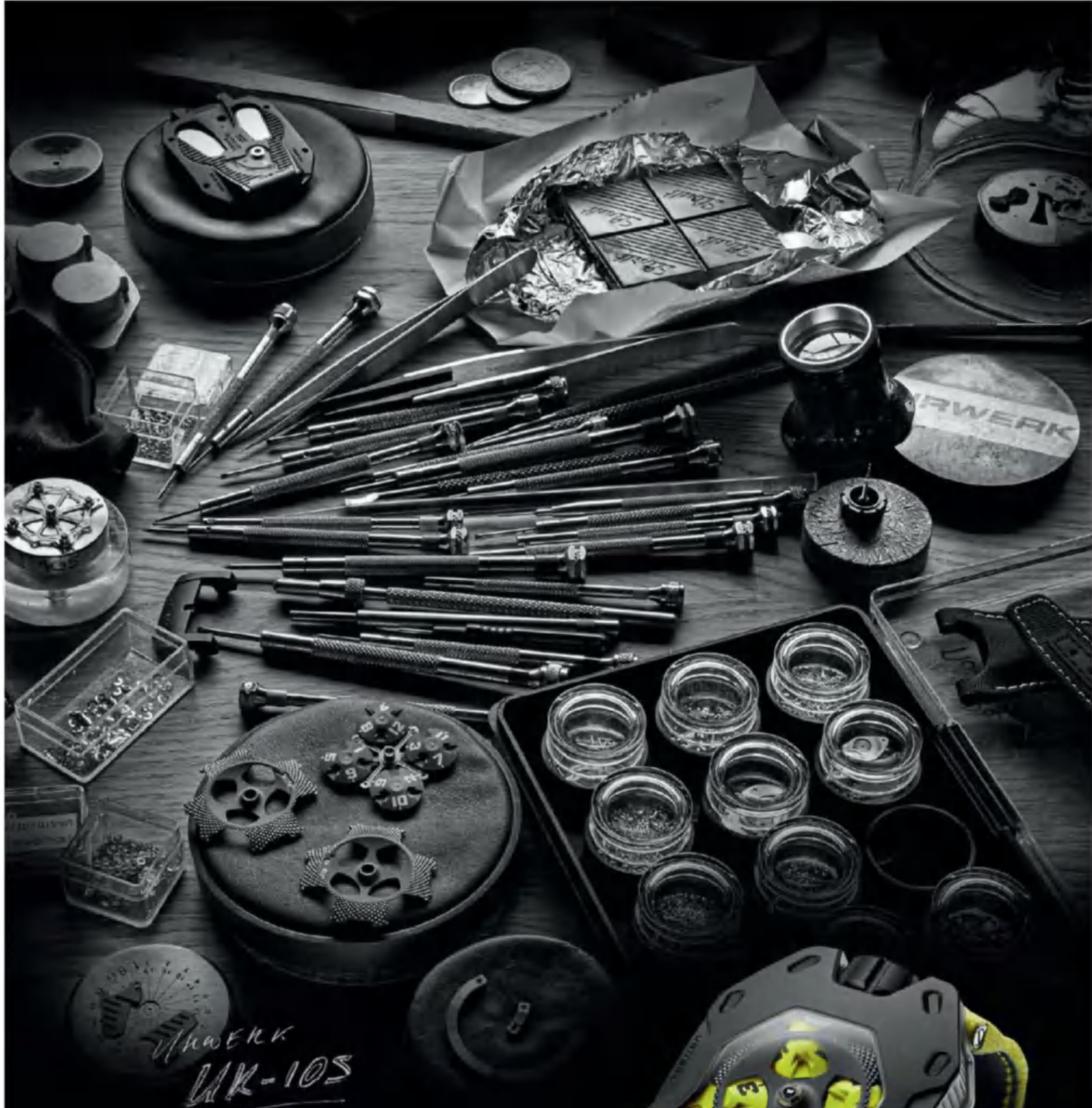


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Campbell

OCTOBER 10
SAN FRANCISCO

Christopher
Kostow
&
Kim Floresca
Daniel Ryan

OCTOBER 16
NEW YORK CITY

Curtis
Duffy
&
Lee
Wolen

OCTOBER 24
NEW YORK CITY

Michael
White
&
John
Becker



WHO WILL BE THE NEXT *Culinary Master?*

Robb Report is pleased to announce the fourth annual Culinary Masters Competition and this year's panel of celebrated master chefs and their nominees. The master chefs—John Besh, Curtis Duffy, Christopher Kostow, Barbara Lynch, Norman Van Aken, and Michael White—each represent a region across the United States and each has nominated an up-and-coming chef doing groundbreaking work in the regional style.

These emerging culinary artists—Justin Devillier, Lee Wolen, Kim Floresca and Daniel Ryan, Patrick Campbell, Phil Bryant, and John Becker—are set to prepare a series of six competition dinners, which will be judged by an exclusive group of *Robb Report* readers and editors. All proceeds from the competition will be donated to charities chosen by the master chefs. And in January, we will share the exciting results: the winner of the competition, *Robb Report*'s New Culinary Master for 2016. ✨



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SUPER MODEL

1972 Lamborghini Miura P400 SV



N

OW AN ICON of 1960s design, the Miura P400 created a sensation when it was introduced at the Geneva Motor Show in 1966 and brought fame to Lamborghini, a fledgling brand at the time. The low-slung sports car was revolutionary, with its transversely mounted V-12 positioned midship and enveloped by a stunning body that Marcello Gandini designed and Bertone built. (The *P* in the car's name

stands for *posteriore* and refers to the placement of the engine; the 400 refers to the engine's 4-liter displacement.)

The Miura evolved through three model variants that began with the P400. The P400 S and then the P400 SV followed, with Lamborghini producing about 150 examples of the latter from 1971 to 1973. The *SV* stands for *Superveloce*, which translates to



THE MIURA SV WAS THE FIRST
MILLION-DOLLAR LAMBORGHINI.



PHOTOGRAPHY BY SCOTT WILLIAMSON/PHOTODESIGNSTUDIOS.COM

“high-speed” or “super fast,” and with a top velocity exceeding 170 mph, the SV was the rocket ship of its era.

At a glance, all Miuras appear similar, but the SV has wider rear wheels and wheel arches, revised taillights, and pop-up headlights that eschew the “eyelashes” embellishing earlier Miuras. More significantly, Lamborghini increased the SV’s power by 15 hp to 380 hp. The final 96 examples featured a split-sump

aluminum engine block that separated the engine from the transmission. It eliminated the possibility of metal shavings—a result of ham-fisted gearshifts—destroying the engine.

The Miura SV has recently achieved superstar status as a collector car. It was the first million-dollar Lamborghini, and today a superb example can command nearly \$2 million. —ROBERT ROSS



THE MUNSTEINERS RELY
ON SUCH TIME-TESTED
TOOLS AS A DIAMOND-
DUSTED REVOLVING WHEEL
TO SHAPE ROUGH GEM-
STONES INTO WEARABLE
WORKS OF ART.

MINERAL RITES

The lapidary Bernd Munsteiner employs age-old techniques to uncover nature's hidden works of art.



T

HE SMALL GERMAN village of Idar-Oberstein, which is renowned for its surfeit of highly skilled gem cutters, traces its history in this exacting trade to the 15th-century discovery of once-bountiful agate mines. While these sources have all but been depleted, the talent for perfectly cutting precious stones continues to thrive there—particularly in the workshop of the third-generation lapidary Bernd Munsteiner (munsteiner-cut.de) and his son, Tom, whose latest creations highlight the very mineral that brought the community to prominence in the world of gemology.

“There are tons of agates out there, but finding the right one is not easy,” says Bernd, who unearthed the raw materials for these two new designs from mines in southern Brazil’s Rio Grande do Sul region. Part of Atelier Munsteiner’s Agate Impressions series, these pieces start at about \$5,500 each and are gently worked to retain much of their natural form. The pendant (left), which features a quartz-lined core and a striking amethyst, was carved to maximize its reflectivity, while the brooch (far left)—set with a tourmaline—reveals exquisite striations of white, charcoal gray, and deep blue.

To the layperson, most rough stones appear to be little more than common rocks, but Bernd’s well-trained eye and keen intuition guide him in realizing the extraordinary beauty immured in each fragment. “All the stones have different personalities,” he says, “and we prefer to follow what nature has created.”

—CAROLYN MEERS



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ELEMENTS OF STYLE

Sartorial Meets Sporty

ONE OF THE menswear style trends emerging prominently for fall is the pairing of elegant sartorial pieces with casual street wear. Among those who have embraced this relaxed look is Antonio De Matteis, CEO of **Kiton** (kiton.it). “The hooded sweater is replacing the more traditional V-neck or crewneck sweater,” he says. “It gives a very elegant outfit a sportive look.” The style is exemplified by this Kiton ensemble that combines a finely tailored cashmere sport coat (\$7,950), a cotton shirt (\$595), and a silk pocket square (\$215) with a lightweight cashmere-and-silk hooded sweater (\$2,950).

—JILL NEWMAN

A Better Cashmere

IN TIME FOR the arrival of cooler weather, **Cruciani** (cruciani.net) has unveiled a new type of cashmere that does more than just keep you warm. The Italian knitwear brand's research on various threads has yielded this handcrafted turtleneck (\$835) made from Mongolian 15-micron cashmere fibers that measure just short of 2 inches in length. The material is resistant to pilling because the exceptionally long and thin thread enables tight milling. The sweater is made at the company's workshop in Umbria, the Italian region whose landscapes are abstractly depicted on it.

—ANUSH BENLIYAN



SOLID FOOTING

THE DUTCH SHOE DESIGNER **Louis Leeman** (louisleeman.com) opened his first boutique this summer, on Manhattan's Madison Avenue, where he showcases his slightly edgy handmade footwear. With a fireplace and comfortable couches, the space feels more like an elegant living room than a shoe store. It also has a private "cobbler room," where you can custom order sneakers or the designer's signature loafers in various skins. Prices start at \$600. "Men don't have a lot of wardrobe choices," says Leeman, "and shoes are one of the few ways they can play a little." —J.N.



STYLISH SHIELD

THE MILANESE RAINWEAR company **Sealup** (sealup.net), which has been producing waterproof toppers for fashion houses since 1935, is entering the U.S. market for the first time this fall. New models include the twill peacoat shown here (\$1,795) and a laser-cut wool raincoat (\$1,695). The company begins its multistep production process for its most technologically advanced cotton raincoat by giving it a superlight water-repellent resin finish, then bonding it with a thin polyurethane membrane to make it waterproof. The interior seams and exterior pockets are taped, creating a waterproof shell and a streamlined, almost seamless garment. —JUSTIN DOSS



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Artistic Strides

A VISIT BY Andy Warhol to her family's Parisian shoe shop in 1962 prompted the then 17-year-old Olga Berluti to design and craft a loafer in the artist's honor. The shoe model, which featured a distinctively elongated shape, became a favorite of Warhol and many of the brand's other clients. The **Berluti Andy Masque Venezia Leather Loafers** (berluti.com) are a new variation on the original design. Priced at \$2,300, the shoes are made with Berluti's signature Venezia leather, which has a painterly patina. —J.N.



GRAB AND GO

THE ITALIAN leather-accessories company **Bertoni 1949** (bertonivaligeria.it), which began nearly 70 years ago by producing travel trunks, has a new collection of more modern luggage that includes the leather backpack shown here (\$2,165). Each bag is made entirely in-house at the company's studio in Varese, outside Milan. Among Bertoni's other new creations are the Gulliver Alligator travel bag (\$25,420), which features light-weight palladium hardware and a removable shoulder strap, and an eye-catching alligator-leather Biker bag (\$11,900), which is decorated with vibrant paintbrush strokes and paint splatters. —CAROLYN MEERS

GOING GRAY

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REFINED DESIGNS

Gray Matters

A UNIFORM SET OF high-quality, richly colored gray moonstones is a rare find. The designer **Katherine Jetter** (katherinejetter.com) discovered the stones used for the necklace shown here (top, price upon request) at last winter's Tucson Gem Show and paired them with a multicolored opal. The opal weighs 33 carats and is set in gold with red-sapphire accents. The moonstones weigh a total of 238 carats. "Gray is a sophisticated and elegant color palette in gemstones," says Jetter. Other new gray-tone jewelry designs include this **Vhernier Etoile** necklace (\$70,000, vhernier.com), which is made of gray agate, diamonds, and white gold, and these Lily pendant earrings from **Larkspur & Hawk** (\$1,900, larkspurandhawk.com). The earrings feature white topaz that is placed over foil to create the gray color. The stones are set in black rhodium-washed sterling silver. —JILL NEWMAN

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Classics Reimagined

INFLUENCED BY THE clean, structured German design aesthetic, the Greek jeweler **Nikos Koulis** (nikoskoulis.gr) is showing traditional diamonds in a new context. “I wanted to revisit classical diamond rings because I never like the high-prong setting,” says the 38-year-old Koulis. His designs include the Oui ring (bottom), which features a 2.26-carat diamond framed in enamel and set in gold. The ring is made at Koulis’s Athens workshop, where craftspeople also produced the one-of-a-kind designs shown here (top and middle). Both are from his Universe collection. The necklace features diamonds, moonstones, emeralds, and pearls. The ring is made of diamonds and emeralds. Prices for all three pieces are available upon request. —J.N.



PLEASURE DOME

AT 13.65 MILLIMETERS (just over half an inch), the **Greubel Forsey Tourbillon 24 Secondes Vision** (greubelforsey.com) is the Swiss brand's thinnest watch. Indeed, the Vision's elegant proportions and classic round shape are departures from the massive sizes and asymmetric designs of the brand's previous offerings. Those timepieces are admirable but not necessarily wearable. A sapphire dome on the underside of the case contains the full height of the tourbillon and enables the watch's slenderness. Detailing such as the mirror-polished bridges and fired-enamel hour markers makes the Vision a sight to behold. It is priced at \$325,000.

—JAMES D. MALCOLMSON



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GRAND OPENING

Linked In

ZIMBABWE HAS A rich tradition as one of Africa's original safari destinations. Famed for its strict guiding standards—and, not surprisingly, for the quality of the professionals who pass its rigorous exams—the country is also home to some of the oldest and largest wildlife reserves on the continent. Chief among them is Hwange National Park, which was established in 1930 on the former hunting grounds of the Ndebele warrior-king Mzilikazi. This May, in what is perhaps a sign of Zimbabwe's reemergence on the safari scene, the 3.6-million-acre reserve welcomed its first luxury lodge with the debut of Wilderness Safaris' **Linkwasha Camp** (wilderness-safaris.com; available through the Africa Adventure Co., africa-adventure.com).

Set in a 130,000-acre private concession within Hwange, Linkwasha features nine tents that can accommodate a



total of 18 guests. The spacious, contemporary-campaign-style units open to private decks overlooking a watering hole that regularly attracts some of the park's approximately 45,000 elephants—one of the world's largest populations of the pachyderms. Lion sightings are also common in the park, which is home to more than 100 species of mammals and 400 types of birds. Guests can seek out Hwange's many species on daily game drives and walking safaris led by Linkwasha's expert guides. —BRUCE WALLIN



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GRAND
OPENING

Making History



DURING THE EARLY 20th century, Baltimore's gabled mansion on the corner of Biddle and North Calvert Streets was the scene of many a fashionable fete hosted by William and Harriet Painter. As with many of the city's historic homes, however, the Painters' estate fell into disrepair shortly after the Great Depression. In June the redbrick residence once again became the center of Mount Vernon's social scene when it reopened as the **Ivy Hotel** (theivybaltimore.com). The result of a four-year renovation, the new hotel honors its past with an elaborate collection of art and antiques, from an 18th-century Knabe piano in the music room to hand-painted armoires in the 18 rooms and suites. Predinner cocktails are served in the light-filled conservatory, while a seven-course tasting menu is a highlight at the Magdalena restaurant. In the tearoom—adorned with fainting couches and Moroccan antiques—murals depicting a lively soiree bring the spirit of the Painters to life once again. —JACKIE CARADONIO

IRISH EXPRESS

Next summer, the 40-passenger **Belmond Grand Hibernian** (belmond.com) will make its inaugural journey, traveling through the Irish countryside from Cork to Westport. Scheduled for August 2016, the train's first voyage will stop at the Blarney Stone, the Jameson whiskey



distillery, and several other sites along the way. The Grand Hibernian, which was designed by the British firm James Parks Associates, will feature 20 en suite cabins, two restaurants, and an observation car serving up Irish whiskey and live music. Two-, four-, and six-night itineraries throughout the Republic and Northern Ireland (priced from about \$3,180 per person for a two-night journey) will also offer guided tours of ancient castles, fishing expeditions at the Lakes of Killarney, and tee times at some of the world's oldest links. —J.C.

GRAND
OPENING

PUGLIA PERFECTED

SET AMID THE baroque structures of Puglia's historic city of Lecce, **La Fiermontina** (lafiermontina.com) is a modern-day *masseria* that mirrors its storied surroundings. The 26-room hotel opened in June in a 17th-century estate within the city's ancient quarter. It is the work of the native Pugliese architect Antonio Annicchiarico, who spent 10 years bringing to life such traditional elements as *pietra di Trani* stone floors and star-pinnacled ceilings while incorporating modern furnishings and textiles. Several of the guest rooms feature balconies overlooking the property's olive-tree-lined swimming pool and sculpture garden. In the dining room, a refined, contemporary flair infuses such local delicacies as *ciceri e tria* with chickpeas and orecchiette with young turnip tops. —CYNTHIA ROSENFELD



MARTIN KATZ

JEWELS. LIKE NO OTHER.

From bottom left: The Palace Diamond Ring, 3.20ct cushion-diamond ring accented with two trapezoid side diamonds of 0.33cts and microset with 90 diamonds of 0.41cts, set in platinum; 2.40ct Cushion-Diamond Love-Knot Ring, microset with 96 diamonds of 0.47cts, set in platinum; 2.50ct Oval-Diamond Ring microset with 60 diamonds of 0.33cts, set in 18k white gold; 2.01ct Cushion-Diamond Ring with six round brilliant side diamonds of 0.49cts and microset with 72 diamonds of 0.35cts, set in platinum.



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Well Done

A Koh Samui wellness resort completes a transformation of its own.



KAMALAYA (kamalaya.com) has a long history of health and healing. Though opened only a decade ago in the dense jungle of Thailand's Koh Samui island, the wellness retreat was constructed around an ancient cave that was used for centuries by Buddhist monks as a place for meditation. In January the resort added to this legacy with a new state-of-the-art fitness center, an 82-foot swimming pool, and six spa treatment rooms. Participants in Kamalaya's many wellness experiences—which range from sleep-enhancement and fitness programs to Ayurvedic and detox treatments—can also now stay in the resort's 16 new suites. Located on a hilltop overlooking the Gulf of Thailand, the freshly completed accommodations feature outdoor showers and large terraces perfectly suited for morning yoga sessions. —TIM JOHNSON

GOTHAM RISING

New suites in the city that never sleeps.

HOOR HOUSE ♦ In July, the **Mandarin Oriental, New York** (mandarinoriental.com), unveiled 42 renovated suites featuring three distinct palettes—inspired by the colorful vistas over Central Park at sunrise, dusk, and nighttime—as well as original paintings by local artists.

BUILDING A LEGACY ♦ The design firm Champalimaud has reimagined the **Plaza Hotel's** (theplazany.com) 29 Legacy Suites, adding hand-painted wallpaper and custom chandeliers. Finished in May, the remodel extended to the Hardenbergh Terrace Suite.

SKY PALACE ♦ In June, the **Quin Hotel** (thequinhotel.com) debuted its 3,400-square-foot Penthouse, a two-bedroom suite with a custom Bowers & Wilkins sound system, a dining room for as many as 14, and a rooftop deck with views of Central Park. —J.C.

HEAD OF ESTATE

EVERY LEADER NEEDS a lair. For more than a decade, Nelson Mandela found respite at his private estate, the **Nelson Mandela Centre for Reconciliation** (centreforreconciliation.co.za) in South Africa's Shambala Private Game Reserve. Now the storied residence—which features six bedrooms, a swimming pool, and sprawling outdoor decks—is available to travelers seeking an exclusive safari experience in the 24,700-acre wildlife reserve. Debuted in May, the home retains its original interiors, including Mozambican wood carvings, handwoven tapestries, and other African artworks. Visitors can embark on game drives and bush walks led by private guides, or glimpse elephants, hippopotamuses, and other wildlife at the estate's watering hole. Guests of the property (which is priced from about \$5,600 per night) also have access to an office where Mandela's desk and chair remain as they were during his many visits. —J.C.



BOTTOM: ELISA YOUNG



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MAGNIFICENT MACHINES

Positive Thinking

A PERENNIAL FAVORITE WITH *Robb Report* Car of the Year judges, the **Audi R8** (audiusa.com) first arrived in the United States in 2008. It received a face-lift for the 2012 model year, but the 2016 model is a true second-generation design. It features a new engine, a new Quattro drive, and a revamped body that remains similar to the original, showing how well the design has aged. Produced by Audi's Quattro division, the new R8 is powered by a mid-mounted, naturally aspirated V-10 engine, which is paired with the company's excellent dual-clutch 7-speed S-tronic automatic transmission. The top-of-the-line variant is the R8 V10 Plus, and it is the fastest and most powerful Audi production car ever. The engine delivers 610 hp, enabling a top speed in excess of 205 mph and a zero-to-62-mph time of 3.2 seconds. Audi will offer only a coupe version of the R8 for 2016, but a roadster and an electric version are slated for the future. The coupe is expected to arrive in the United States in early 2016. Audi has not yet announced pricing. —ROBERT ROSS

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Racing Roots

ESENTIALLY A MOTOGP race bike made street legal, the 375-pound (dry weight) **Honda RC213V-S** (rc213v-s.com) is powered by a lightweight and compact 1,000 cc V-4 motor that produces 214 hp at 14,000 rpm in unrestricted form. However, to comply with noise regulations, the engine for the U.S. version of the motorcycle is limited to 9,400 rpm and 101 hp. Notwithstanding the loss in power, the bike is so responsive that owners who ride on the street—and value their licenses—probably will not feel unduly hampered. The lightweight aluminum frame and swing arm are straight from the RC213V race bike. The chassis features an Öhlins gas-charged racing suspension (also from



OFF TRACK

The RC213V-S is based on the RC213V MotoGP bike.

the race bike), Marchesini wheels, and Brembo brakes. The bodywork is exquisitely hand-finished carbon fiber, available in unfinished black ready for custom painting or in the Honda racing team's color scheme of red, white, and blue. The bike is priced at \$184,000, and production will be limited to 200 examples. —ARTHUR COLDWELLS

DROP TOP

AS SOME BOATERS know all too well, the heights of fixed bridges across waterways can limit where you cruise or how big the vessel can be in which you cruise. This problem is addressed by a new version of the **Horizon Yachts E78** (us.horizonyacht.com) built for the U.S. market in general and the Great Lakes region in particular. The motor yacht's flybridge features a hydraulic hard top that descends (or rises) in 15 minutes to reduce the yacht's height from nearly 29 feet to just over 20 feet. The E78, which is built at the Horizon yard in Taiwan, is priced at about \$4.6 million. —LARRY BEAN



AIRBORNE

A new Gulfstream takes off.

Scheduled to enter service in 2018, the **Gulfstream G500** (gulfstream.com) has made its first flight. The aircraft is part of a new line of clean-sheet designs that also includes the longer-range G600, which is



scheduled to enter service in 2019. According to Gulfstream, the G500 will be able to travel more than 5,700 miles at 561 mph and nearly 4,400 at 594 mph. The aircraft's projected price is \$43.5 million. Gulfstream also has begun installing a new satellite-communication router on its G550 and G450 models. The enhancement enables passengers to use their phones to call and text while in flight at any altitude and from virtually anywhere in the world. —L.B.

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CELLAR NOTES

Layered Legacy

FEW WINES HAVE followed a longer path to the cellar than **Patriarch** by **Frank Family Vineyards** (\$225, frankfamilyvineyards.com), a 100 percent Cabernet Sauvignon whose story begins in 1916, when Hy Frank was born in New York City. As a young man, Hy joined the invasion of Normandy; on returning home, he founded his own small business, which he ran successfully enough to put his son, Rich, through college. That investment paid off: Rich launched a career in entertainment that included positions as president of the Paramount Group and Walt Disney Studios before purchasing the Larkmead Winery in Napa Valley, where Frank Family Vineyards operates. Patriarch honors the man who made Rich's achievements possible. Redolent of black currants, dried cherries, and attar of roses, this Rutherford red adds its own nuances to an already remarkable legacy. —BRETT ANDERSON

Golden Harvest

WITH THE RELEASE of its 50-Year-Old 1964 Single Harvest Tawny last year, Taylor Fladgate flaunted its deep reserves of older, cask-aged wines. As a continuation of that limited-edition series, the venerable port house has again tapped into its stock of mature tawnies and released the **Taylor Fladgate 1965 Very Old Single Harvest Tawny** (\$300, taylor.pt).

Most tawny ports are bottled at 10, 20, 30, or 40 years of age, but in those instances, the decade reflects the average age of the wines that make up the respective blend. A single-harvest tawny (also known as a *colheita*), on the other hand, reflects an individual growing season. As such, the 1965 Single Harvest Tawny—with its rich rust-amber hue; smooth, silky texture; and ripe notes of fig, toffee, and cedar—is a testament to the five decades of patience that produced it. —RICHARD CARLETON HACKER



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Italian Heritage



AT THE BEGINNING of the 17th century, Giovanni Reina, a member of a prominent Italian family from Saronno, acquired a local woman's recipe for a flavorful almond- and herb-infused liqueur, which today we know as Disaronno Originale. For the first time in 400 years, however, the family-owned liqueur brand has deviated from the centuries-old recipe by creating the limited-edition **Disaronno Riserva** (\$350, disaronno.com).

In contrast to Originale, the Riserva is constructed around 4- and 5-year-old Highland and Speyside blended Scotch whiskies, which intensify the bittersweet, honeyed flavors and boost the liqueur's proof from 56 to 80. The liquid is then aged

from 3 to 6 months in 1938-vintage Marsala wine barrels that are stored in the Reina family's Cantine Florio cellars in Sicily. The result is a liqueur rich with notes of vanilla-soaked almonds and peppery dried fruit. Only 1,500 bottles have been allocated for sale in the United States. —R.C.H.



Perennial Epicure

OVER THE PAST eight years, chef Joshua Schwartz has developed a serious culinary program at Del Dotto Vineyards in Napa Valley, including a 6-acre kitchen garden and house-made *salumi* that has earned raves from the sausage king Bruce Aidells. This year, the winery began showcasing Schwartz's talents with a pairing menu (\$75), and from September 18 through 20 it will offer a series of **Del Dotto Vineyards Harvest Garden Lunches** (\$275 per person, deldottovineyards.com). Schwartz, who worked with Thomas Keller for a decade, will lead an afternoon that begins with appetizers in the garden and barrel tastings in the winery's cave. The menu will be based on what is ready to pick, perhaps herb-roasted lamb with pickled ramps and smoked potatoes, and sorbet made from freshly pressed grape juice. —MICHAELNE BUSICO

COOKING AND CHILLING

ON ANY GIVEN night, the restaurant Mi Casa (shown), inside Puerto Rico's Dorado Beach, a Ritz-Carlton Reserve, buzzes with blissful diners savoring José Andrés's tropically inflected cuisine. But from November 5 through 7, Andrés will transform the entire 1,400-acre coastal hideaway into an epicurean destination for the first annual **Culinary Getaway with José Andrés & Friends** (starting at \$5,136 for three nights, ritzcarlton.com).

Andrés will kick off the festivities with a paella party at the restaurant, and then the friends—Anthony Bourdain, Eric Ripert, and Puerto Rico's own Jose Enrique—will join in with interactive cooking classes, a beach barbecue, rounds of golf, a gala dinner, and a Champagne brunch. With wine tastings and rum cocktails in between, hitting the hushed Spa Botánico may just be a necessary part of the itinerary. —ALIA AKKAM



TOP RIGHT: MARC FIORITO/GAMMA NINE

A LITTLE INNOVATION GOES A LONG WAY



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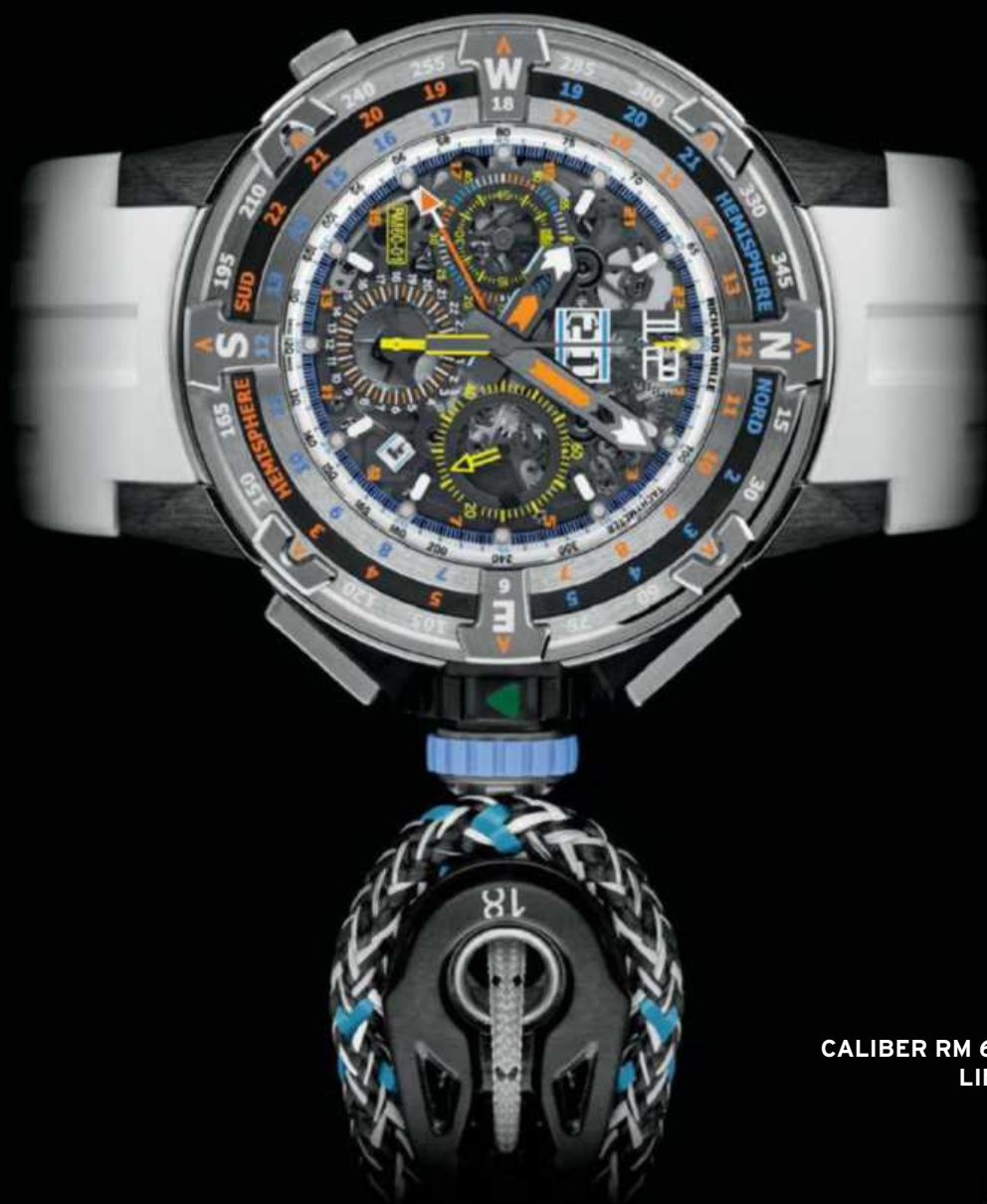
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Second in Command

HULL NO. 2 IN THE DOMINATOR 800S LINE IS
A ONE-OF-A-KIND DESIGN.

THE COMPLETION OF a model line's second hull usually is not especially notable, not when interior colors and design materials are all that distinguish the follow-up from the first. But the May launch of the second Dominator 800S—from the Dominator shipyard in Fano, Italy—was deemed worthy of a media event that included a cruise lasting several hours and an opportunity to meet the yacht's owner. He told the boating writers that he was drawn to Dominator





The second Dominator 800S features an interior defined by tone-on-tone colors (right) and large windows that let in plenty of natural light (top). Custom furniture from Minotti can be found throughout, including in the outdoor entertaining spaces (above).



Dominator International's CEO, Alex Lenghein. "We don't build 10 of the same specification and then try to find customers for them. When a customer chooses a yacht from our range, we sit down with them and discuss the latest technology."

The latest technology for the Dominator 800S includes the Fortjes 4000 propulsion system from the German manufacturer Reintjes and a Humphree stabilization system. With these systems, the Dominator 800S can reach a top speed of 35 knots,

cruise at 26.5 knots, come on plane in less than 2 seconds, and turn with the agility of an express cruiser.

The yacht's owner said he and his captain regularly visited the Dominator boatyard during the 18-month build cycle. "They know Fano better than anyone now," jokes Angela Pernsteiner, Dominator's head of design and development. During that time, the two added unusual but handy features such as an iPhone charger on the exterior bow social area and a water-softening system.

The owner also worked closely with the designer Alberto Mancini on the interior, which features light oak walls, cream-colored Botticino marble, and custom furniture from Minotti. "We spent months in close contact with the owners," says Mancini. "We wanted a nice, warm atmosphere—and not big contrasts—with tone-on-tone colors that included shades of beige, taupe, and gray." The interior is unusually spacious for a yacht of this size: The saloon measures 15 feet across and has 6 feet 8 inches of headroom, and the master suite features a full-beam bathroom area. Large windows in the superstructure and hull sides allow natural light to fill the interior. The starting price for a Dominator 800S is available upon request. —MICHAEL VERDON

Dominator, dominatoryachts.com



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✦
The all-wheel-drive F-Type R features a supercharged V-8 that produces 550 hp and 502 ft lbs of torque.
✦

Controlling Interest

JAGUAR GIVES THE F-TYPE MORE HORSEPOWER AND ALL-WHEEL DRIVE TO REIN IT IN.

JAGUAR APPARENTLY believes you cannot have too much of a good thing. For the 2016 model year, the brand is offering U.S. customers 12 variants of the F-Type, the acclaimed sports car that it introduced two years ago. This is double the number of choices that were available for the 2015 model year. They now range from the \$65,000 rear-wheel-drive base-model Coupe, equipped with a 340 hp V-6 and a manual transmission, to the top-of-the-line F-Type R Convertible, which Jaguar made available for a test-drive earlier this year at the Monticello Motor Club in the foothills of New York's Catskill Mountains.

Priced at about \$106,000, the F-Type R Convertible replaces the rear-wheel-drive, 495 hp F-Type V8 S Convertible, which *Robb Report* named the Best of the Best in 2013. Like the new F-Type R Coupe, the Convertible is equipped with all-wheel drive and an 8-speed automatic transmission. It is powered by a 5-liter supercharged V-8

that produces 550 hp and 502 ft lbs of torque. The drivetrain enables the car to clock a zero-to-60-mph time of 3.9 seconds and reach a top speed that is limited to 186 mph.

The all-wheel-drive F-Types are visually distinguished from the rear-wheel-drive models by "AWD" badging on the rear and a reshaped hood—which, like the other body panels, is made of aluminum. The hood vents are positioned farther apart and farther forward than on the rear-wheel-drive F-Types.

The benefits of the all-wheel-drive system quickly became evident on Monticello's 4.1-mile, 22-turn racetrack: The car remained composed and under control when pushed hard. Under normal driving conditions, all of the engine's torque goes to the rear wheels, but when the car begins to lose traction, the system sends as much as 50 percent to the front wheels to thwart power slides—whether they are accidental or not. Torque-vectoring technology keeps the car

stable through corners by applying the brake to the inside rear wheel.

As with the F-Type R Coupe, a variety of driving modes and a standard adaptive suspension give the Convertible a range of personalities. A new electric power-assisted steering system replaces a hydraulic rack, but Jaguar says the power assist engages only when needed, such as when the car is being maneuvered through tight turns at slow speeds.

Standard features on the F-Type R Convertible and Coupe include a 770-watt Meridian sound system and the latest iteration of Jaguar's InControl interface. With InControl Remote, owners can use their smartphones while away from the car to check on the fuel level or see if the doors are locked. The feature also enables owners to start the car's engine remotely.

—LAURA BURSTEIN

Jaguar, jaguarusa.com



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◆
Nirav Modi's designs feature diamonds placed in light and airy settings that display only minimal amounts of metal.
◆

Kid Rock

THE SCION OF A FAMILY OF DIAMOND DEALERS BRINGS HIS JEWELRY DESIGNS FROM MUMBAI TO MANHATTAN.

BORN INTO A *diamantaire* family in Mumbai, India, and raised in Antwerp, Belgium, Nirav Modi learned early on how to identify the top-quality diamonds in a pile of stones. But instead of following his father and grandfather into the thriving family business, he eventually returned to Mumbai, and five

years ago he established his namesake jewelry collection, which is inspired by Indian art, among other influences. "My jewelry is about design as opposed to a rock," says the 44-year-old jeweler, whose collection will become available in the United States for the first time in September with the opening of his store on Manhattan's Madison Avenue.

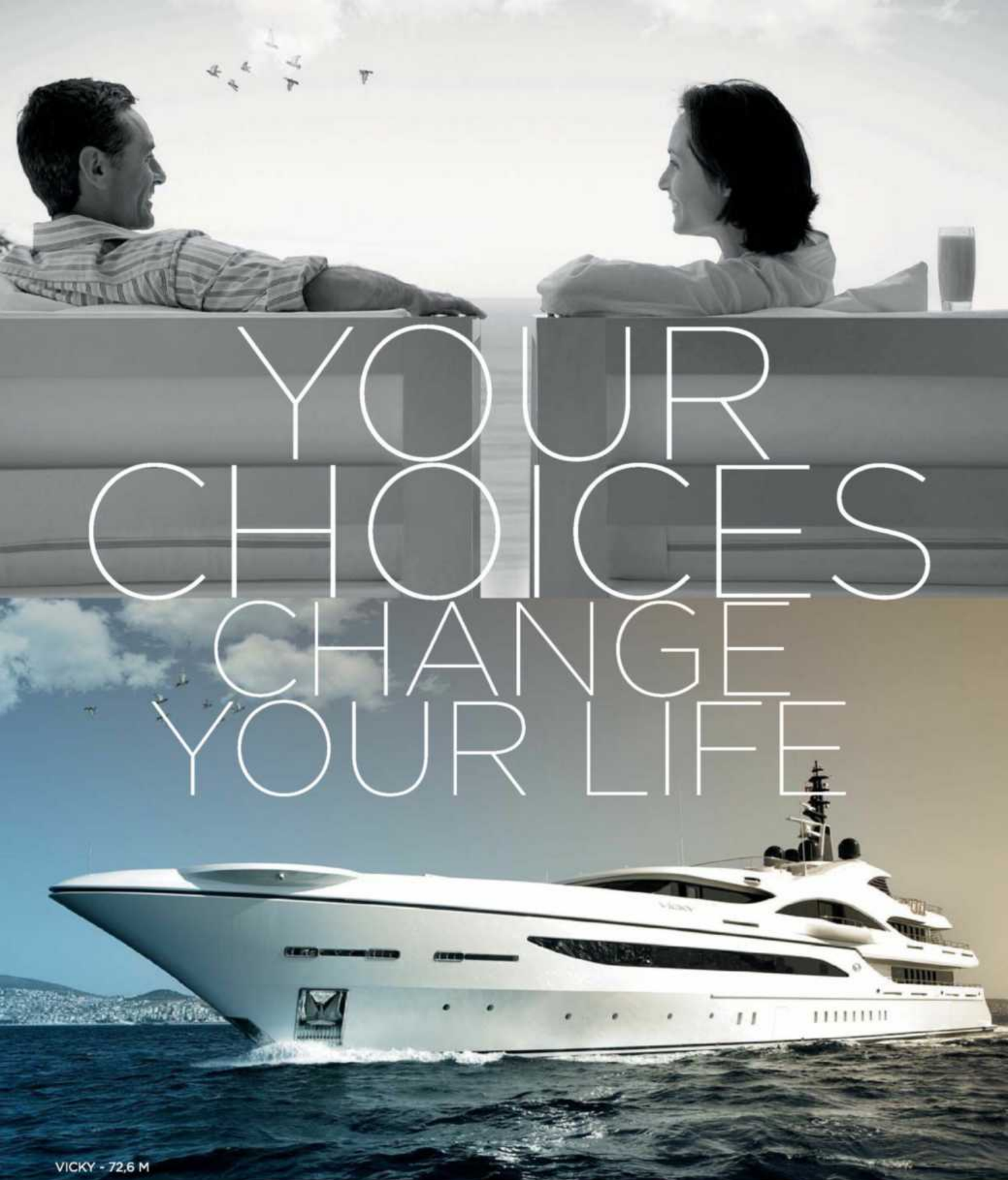
Modi expresses his Indian aesthetic in Mogul floral patterns and lotus flowers formed from diamonds. Instead of pairing the stones with the bold gold settings that typify Indian jewelry, Modi places them in light and airy settings that are commonly associated with European jewelry. "My clients don't want blingy jewelry," he says. "It has to be distinctive but also have a degree of classicism, because I want them to wear it today and 10 and 20 years from now."

Over the past few years, Modi has developed several new jewelry concepts. Among them is a stretchable diamond-covered bangle that he modeled after his young daughter's colorful elastic wristbands. Called the Embrace Bangle, it comprises 780 moving parts, including gold springs that expand and contract so that it can stretch over the wrist.

Modi's training in the family business and his access to some of the finest-quality stones have given him an advantage in building his collection. "For 30 years I have been looking at diamonds," he says. "There is an intuition with selecting the right diamonds, and they don't have to be huge to be important; even the smallest stones I select have to have character." Once he selects the rough diamonds, they are cut to his specifications. The jewelry, which has a starting price of \$2,200, is crafted in his Mumbai workshop.

Much as he enjoys selecting stones and designing jewelry, Modi says his greatest pleasure is watching a customer try on a necklace or earrings in one of his shops in Mumbai or New Delhi. "I love seeing a woman's face light up when surrounded by diamonds." —JILL NEWMAN

Nirav Modi, niravmodi.com



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◆ Jérôme Nutile is among seven prominent French chefs featured at this year's Taste of St. Barth Gourmet Festival. ◆



Gourmet Rendezvous

IN ST. BARTS, A NEW FOOD FESTIVAL DIPS INTO THE PLEASURES OF FINE DINING.

CULINARY FESTIVALS HAVE become a boisterous business, with thousands of events sprouting up around the globe, hungry crowds lining up for nothing more than a nibble on the end of a toothpick, and great chefs abandoning their kitchens to cook over a loudspeaker in front of audiences who will not enjoy a single bite.

Last year, St. Barts, the famously exclusive island in the French West Indies, became the latest destination to offer a food festival of its own—but one that pursues a very different philosophy. “We want it to become a rendezvous,” said Nils Dufau, an organizer and the president of the St. Barth Tourism Committee. And so the centerpiece of the first Taste of St. Barth Gourmet Festival was a series of intricate, multicourse dinners cooked by prominent chefs from around the world. During a tranquil week in November, before the start of high season, food lovers explored the Brazilian-French fusion of Thomas Troisgros of Olympe in Rio de Janeiro, including a crisp-skinned sea bream in a vivid yellow sauce made with *tucupi*, the boiled liquid

extracted from the root of a wild Amazonian cassava shrub. On the other side of the island, Daniel Berlin of Daniel Berlin Krog, located in remote southern Sweden, delivered the pinpoint flavors of new Nordic cuisine in such dishes as local lobster served in a dill broth with dill emulsion, while Jérôme Nutile of the Mas de Boudan hotel and restaurant in Nîmes, France, infused haute cuisine with tropical ingredients, layering thinly shaved pineapple with slices of foie gras and blue lobster. “I wanted to marry the products of the Caribbean with the products of the region I come from,” Nutile said. “It’s a very peppy, fresh bite.”

The second edition of the festival, taking place November 5 through 8, is dedicated to French gastronomy, with seven visiting chefs chosen to represent the entire spectrum of contemporary cooking. Once again, each will offer a four-course menu (about \$80) at one of the island’s top beachfront resorts and restaurants. The two classicists are Nutile, returning to cook at Hotel Christopher, and Christophe Aribert of Les Terrasses at the Grand Hôtel Uriage, who will be cooking at Le Guanahani hotel.

David Toutain, whose eponymous restaurant is one of the hottest tables in Paris, will represent the new wave; he will take the reins at Hotel Taiwana. Alexandre Mazzia—whose restaurant in Marseille, which bears his name, earned a Michelin star eight months after it opened in 2014—will appear at Cheval Blanc St-Barth Isle de France. A winner of France’s *Top Chef* competition, Stéphanie Le Quellec of La Scène Restaurant in Paris will cook at L’Esprit. Emmanuel Renaut, the Michelin three-star chef of Flocons de Sel in Megève and the festival’s ambassador for 2015, will also offer a special eight-course tasting menu (about \$130) at Eden Rock, in collaboration with Laurent Jeannin, the pastry chef at Le Bristol Paris.

As food fantasies go, Taste of St. Barth is a very good one. Just be sure to make a reservation and—because the island’s laid-back vibe can get the best of even the most type A culinary talent—confirm that the scheduled visiting chef will indeed be at the stoves that night. —MICHAELNE BUSICO

Taste of St. Barth Gourmet Festival,
saintbarth-tourisme.com

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Philosopher's Stones

MOTHER AND SON OVERCOME ALL OBSTACLES AT VIADER.

WHAT HAPPENS WHEN an irresistible force meets an immovable object? In Delia Viader's case, a vineyard is planted. The native of Argentina discovered California's Napa Valley in the early 1980s and decided to put down roots—literally. Most vineyards at that time were situated in the richer alluvial soils of the valley floor, but Delia—who had at the time no training in oenology, though she holds a Ph.D. in philosophy from the Sorbonne in Paris—chose a site on the slopes of Howell Mountain. The steep parcel offered ideal sun exposure; its soil composition, however, was almost entirely rock. When Caterpillar D9s failed to remove these immovable obstacles, Delia turned to an even more irresistible force: explosives.

"We kept breaking equipment that was never supposed to break," recalls Delia's son, Alan, who now serves as director of operations for Viader but was, at the time of these excavations, just a boy. "So there was dynamite involved, and even then, some of the rocks were so large that the only way to move them was to push them downhill. There are still sections of the property that we can't plant, because they're 100 percent rock."

These stones became Alan's nemeses. "I had the very unglamorous job of moving rocks out of the vineyard growth," he laughs. Yet his mother—who undertook intensive oenological studies at the University of California, Davis—rewarded him and his siblings for their contributions by tutoring them in the appreciation of fine wine,

including the best of Bordeaux and Burgundy. "She would always break them down," he says, "and tell us what we should be tasting and smelling."

The release of Viader's inaugural vintage, 1989—a classic, balanced blend of Cabernet Sauvignon and Cabernet Franc—and its successors soon elevated Viader to the top tier of California producers, and Delia, Alan, and his sister Janet continue to build on their reputation for terroir-driven beauty.

Delia's style from the start emphasized elegance, finesse, and aromatics, rather than ripeness and power; and Alan, on taking up daily responsibility for the winery, pursues that same goal, while adding his own touches. "One thing I've increased is the stirring of the lees, which adds more



mouthfeel, complexity, and roundness," he says. "She jokes that I like a little more toast."

The most recent releases of the flagship wine, the Viader 2011 and 2012 Liquid Cashmere Proprietary Red Blend (\$150), exhibit Delia's preference for aromatics and the greater weight resulting from Alan's barrel regimen. A cooler vintage, 2011 presents aromas of strawberry, Bing cherry, and rhubarb—and, on the palate, flavors of red currant, cinnamon, allspice, and mint. In contrast, 2012 reflects a warm, even growing season: deep, ineluctable essences of rose petal, raspberry, black cherry, marzipan, and vanilla.

"Everything was ideal," notes Alan of the 2012 vintage, though he concedes that his old adversaries, the rocks, proved his allies in 2011. "It was cold, wet, and gloomy, but," he adds cheerily, "because of my rock, the rain drained right through."

—BRETT ANDERSON

Viader, viader.com

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✦
The Four Seasons Hotel Hampshire's new equestrian center (left) offers lessons in jumping, dressage, and more.
✦

Jump Start

AN ENGLISH ESTATE'S EQUESTRIAN CENTER
LAUNCHES RIDERS TO NEW LEVELS.

THE ENGLISH COUNTRYSIDE is bathed in golden light, the rays of the morning's sun casting a sparkle on every dewdrop-covered blade of grass surrounding the Four Seasons Hotel Hampshire. Inside the stables, Charlie, a sturdy black cob with a white stripe running down his nose, twitches with anticipation as Anne Murray, one of the hotel's riding instructors, readies him for a day of jumping.

"It was hailing an hour ago," Murray informs me in her soft Scottish brogue. The casual observation is enough to jangle my nerves. I have been riding for years, but jumping requires more courage than I may have in inclement weather. Still, I mount Charlie with feigned confidence and head toward the cross pole jump. I assume a two-point position—leaning forward with my backside elevated out of the saddle—and Charlie takes off, launching us over the pole and landing with a heavy thump on the other side. Rather than heading straight, however, my steed trots to the right, throwing me off balance and forcing me to cling to him tightly.

"Your position is good," says Murray, "but

you really need to work on riding him through. Don't be afraid to give him a kick." For my next jump, Murray places two poles on the ground and instructs me to steer Charlie between them after the jump. But we again sail over the pole—and again veer right—missing the makeshift goalposts entirely.

Though at first frustrating, my foray into the exhilarating sport of horse jumping could not have launched in a more seemly setting than the Four Seasons Hotel Hampshire. Located in the village of Dogmersfield,



roughly 40 miles west of London, the estate comprises 500 acres of parkland ideal for hacking, hiking, falconry, and croquet. Last year, the property opened its new equestrian center with more than a dozen pristine stables, a clubhouse, two outdoor arenas, and a lounge decorated with olive-green chesterfield sofas and equestrian-themed art.

Programs at the equestrian center are tailored to each guest's skill level and range from the basics of English riding to lessons in dressage for advanced riders. In addition to Charlie, 13 horses reside in the Four Seasons' stables, including a spirited Arabian named Kascad and a hearty Clydesdale named Bobby. Guests can also bring their own horses for lessons with Murray—a veteran athlete who competes in dressage—and the rest of the hotel's team of trainers.

Back in the arena, I continue to struggle with Charlie even after Murray widens my goalposts. Though I am tempted to call it a day, I steady my nerves and make one last attempt. Charlie and I circle the arena, and this time I take a more aggressive approach, squeezing hard with my right thigh before the jump. Immediately after we land, I give him a slight kick and we glide through the poles. Grateful, I pat my partner's mane and signal to Murray that I am ready to go again.

—CASEY HATFIELD-CHIOTTI

Four Seasons Hotel Hampshire,
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The 95-foot yacht *Catari* (below) is finally serving its intended purpose at the reborn One&Only Palmilla.



Winds of Change

A VENERABLE RESORT CHARTS A NEW COURSE ON ITS COMEBACK FROM CATASTROPHE.

ON SEPTEMBER 12, 2014, One&Only Palmilla announced the launch of a luxurious new amenity for its guests. *Catari*—a 95-foot, four-cabin yacht built by the Rome-based Canados shipyard—was intended to supplement the sublime experience at the famed Mexican retreat, a sleek vessel for exploring the Sea of Cortez on day or overnight excursions. Little did anyone know that *Catari* would soon be standing in for the resort itself.

Just two days after *Catari*'s unveiling, Hurricane Odile hammered Baja California's southern tip with 125 mph winds and torrential rains. The storm caused an estimated \$1 billion in damage and closed the Los Cabos area—the 20-mile stretch from San José del Cabo in the north to Cabo San Lucas in the south—to tourism for nearly a month. The destination has been coming back gradually ever since, with the airport reopening in October and the region's top hotels—including the Resort at Pedregal (January) and Esperanza, an Auberge Resort (April)—making their returns earlier this year.

The Palmilla reopened on April 20, coinciding with its 11th anniversary under the

One&Only brand. The 59-year-old property's location close to the water left it especially vulnerable during the hurricane, and it sustained significant damages to its guest rooms and public areas. Nearly \$100 million went into rebuilding the Palmilla, an undertaking that has infused the resort with a more contemporary decor, a renewed culinary focus, and a newfound energy.

Additions to the property include Seared, a steak house created in collaboration with Jean-Georges Vongerichten and overseen by Sebastien Agnes, whose selections of Kobe beef and other meats can be viewed through a glass-walled curing room. An expanded spa and fitness area now features a Barber & Blade barbershop, an OBO by Jonathan & George salon, and a Technogym room. Active guests will also find more water-sports options, including Tropicsurf surfing lessons in the novice-friendly waters just off shore.

The Palmilla's recovery efforts also involved renovations to its golf and tennis clubs, both of which are back in full swing. Each of the resort's 173 guest rooms has been updated as well, and the restoration of Villa Cortez, the property's ultraexclusive four-bedroom

home, will be completed in October.

Throughout the Palmilla's seven-month closure, the resort retained its entire staff of 920 employees at full salary—even though options for guests were limited to a four-cabin boat. As Hurricane Odile approached, the Palmilla moved *Catari* up the coast to La Paz, where it survived the catastrophe unscathed. Once Los Cabos had recovered from the immediate aftermath of the storm, the yacht became available for charter and continued to operate independently through mid-April.

Now that it is reopened, the Palmilla is introducing a land-and-sea package combining three nights aboard *Catari* and four nights at the resort (pricing not available at press time). The yacht's cabins can accommodate as many as 10 guests on such trips (and 25 on day trips). On board, passengers enjoy a sunning area on the bow and seating and dining areas aft, on the main deck, and on a sky deck. The boat also comes equipped with personal watercraft, an 18-foot inflatable, paddleboards, kayaks, dive equipment, and a fishing chair. —DANIELLE CUTLER

One&Only Palmilla, oneandonlyresorts.com



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◆

The Italian Way

A RENOWNED NEAPOLITAN TAILOR DELIVERS MORE THAN JUST CLOTHES.

RUBINACCI IS AMONG the most celebrated names in Neapolitan tailoring. The family first earned renown in the mid-1800s, when Mariano Rubinacci imported silk from Asia for his shop, which still sits at its original location near the Castello Cellamare. By the 1930s, the tailoring skills of Mariano's grandnephew Gennaro were drawing European and American aristocrats to the shop. Now Gennaro's grandson, the

33-year-old Luca, has introduced a ready-to-wear collection that adds fashionable flair to the family business.

Along with the new collection, Luca—a dapper gentleman who demonstrates panache by mixing colors and patterns—continues to offer wardrobe advice. “I love to style my clients,” he says. A visit with Luca usually involves a glass of wine, maybe a meal, and sometimes a weekend at Casa Rubinacci in Naples, where customers can

enjoy the local lifestyle while they are fitted for a new wardrobe. Luca's advice is so sought after that daily pictures of his attire on Instagram have garnered him 20,000 followers. Several followers have become customers and purchased his head-to-toe outfits of the day.

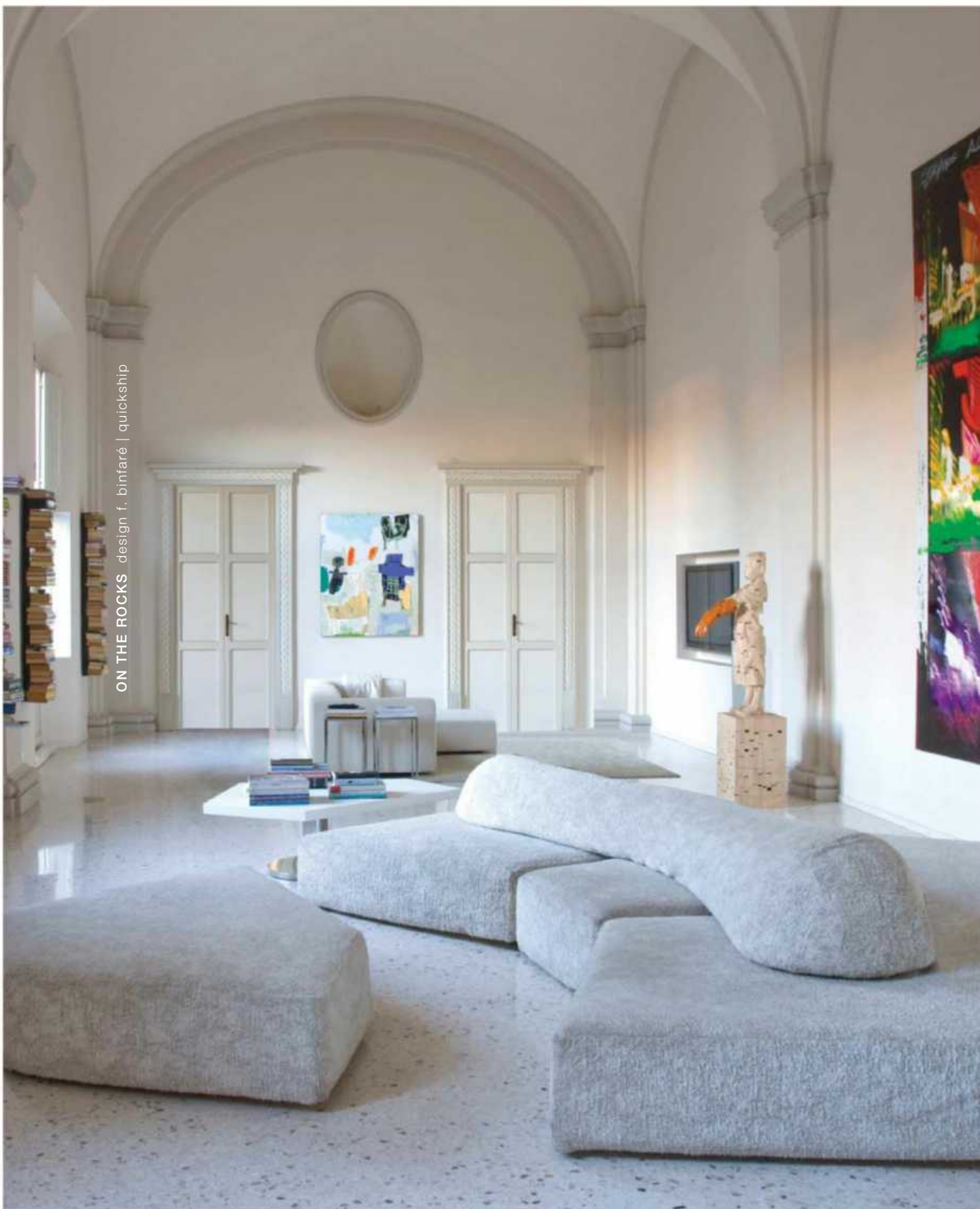
Well-honed service and Luca's relationships with clients help to distinguish the house of Rubinacci from many other Neapolitan tailors. Customers from around the world traveled to Naples for their suits during the tenures of his grandfather and father (also named Mariano); but now Luca comes to them, frequently visiting New York, Chicago, San Francisco, and other U.S. cities to conduct fittings and dispense advice. “I take their measurements myself and educate them on fabrics and fit,” he explains. “They tell their friends, ‘My tailor is coming from Naples.’”

Rubinacci custom-made suits, which start at around \$5,500, are characterized by jackets with high armholes, a smooth drape, and slim sleeves. The new ready-to-wear collection includes a range of clothing and accessories for customers who do not want to wait four to six weeks for bespoke pieces. All items are handmade in Naples by the company's tailors.

When Luca is not traveling to meet with clients, he can be found at the brand's recently renovated Milan shop, helping visitors assemble wardrobes that suit their personality and lifestyle and educating them about the virtues of *sprezzatura*, an Italian word for making things seem effortless. In Luca's case, it is the achievement of an elegant look. “This isn't a job,” he says. “It's my passion.” —JILL NEWMAN

Rubinacci, marianorubinacci.net

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❖ Clockwise from far left: Artworks by Ed Moses, Chris Bracey, and Andy Warhol will be offered at the second Art Silicon Valley San Francisco this October. ❖



Initial Offerings

NEW FAIRS AND GALLERIES POINT TO SILICON VALLEY AS THE NEXT GREAT ART MARKET.

LAST OCTOBER, ART dealers were gearing up for the world's newest high-profile show, Art Silicon Valley San Francisco. Seventy galleries from New York to Beijing were in attendance, and the usual suspects—Andy Warhol, Pablo Picasso, and Jeff Koons, to name a few—were up for grabs. Rumors swirled that new pieces by the famed street artist Banksy would also be unveiled. But as the four-day fair commenced, it was clear that the attendees were the biggest news. Young, wealthy, and for the most part completely new to the art market, the visitors made for an unusually green audience in the world circuit of art collectors.

If history is any indication, Silicon Valley may soon become the next great art market. The past has shown that, when a great deal of wealth builds up in one place—as it has in this technology hub just outside of San Francisco—sooner or later it yields a crop of elite art collectors. With the debut of Art Silicon Valley San Francisco, along with

other new fairs and galleries, it appears that such an emergence is already underway.

Art Silicon Valley San Francisco is the brainchild of Nick Korniloff, director of Art Miami, a contemporary art fair that regularly draws upwards of 125 international galleries and 80,000 attendees. Korniloff has also spearheaded new fairs in New York City and the Hamptons, and additional shows in Miami. His latest offshoot, however, captures a new demographic. “We were seeing some of the big tech and media people coming to our fairs in Miami in December,” he says. “[There was] an eagerness to connect to the tech sector. Our position is to belong, be out there, and continue to cultivate.”

Korniloff is not alone in his quest to cultivate Silicon Valley's creative culture. Last year the area saw the debut of another fair, Silicon Valley Contemporary, as well as the opening of a Pace gallery. The former, which drew 6,600 attendees over four days, turned heads by closing a deal in bitcoins, with the sale of Dana Louise Kirkpatrick's *Off Limits*

but Blessed by the Fed for 40 units of the digital currency (roughly \$10,000). The Pace outpost, located in Menlo Park, opened in April in a former Tesla car dealership.

Art Silicon Valley San Francisco will stage its second show from October 8 through 11 at the San Mateo Event Center. (Silicon Valley Contemporary is expected to return next year as a biennial.) Though the show will remain international in scope, Korniloff has reduced its exhibitor list to 55 galleries in order to “keep the quality high and make sure the audience is in balance with the size of the show.” Still, he is confident that Silicon Valley's art scene will see steady growth: “Great fairs don't happen overnight. [But] in my opinion, there will be a handful of individuals in the tech sector . . . who will embrace the arts in a huge way.”

—SHEILA GIBSON STOODLEY

Art Silicon Valley San Francisco,
artsfair.com; **Pace Menlo Park,**
pacegallery.com

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❖
Viva Mayr's new wellness center on the shores of Lake Altaussee brings creature comforts to the stringent practices of the Mayr cure.
❖



Taking It Slow

A NEW AUSTRIAN RETREAT GIVES PATIENTS A TRUE TASTE OF WELLNESS.

IT IS DINNERTIME at Viva Mayr, Altaussee, and I sit alone eating a piece of stale bread. I chew slowly and thoroughly, ensuring each of my 40 bites liquefies the food before swallowing it down. My meal comprises no more than this tiny spelt morsel and a clear broth served in a china teacup. Several tables away, another guest—or patient, as we are known here—spears a boiled mini potato and takes a bite, beginning her own chewing odyssey. We lock eyes, nodding at each other as we chew, chew, chew. Finally she swallows, sighing as she sets her cutlery down on the white linen tablecloth. Behind her, Lake Altaussee sparkles.

The small Alpine village of Altaussee, located roughly 50 miles east of Salzburg, Austria, is the newest home of what Austrians call the “Mayr cure.” Developed in the early 1900s by the Viennese doctor Franz Xaver Mayr, the program—a cleanse with stringent, and sometimes tedious, practices—claims to cure any number of ailments, from arthritis to obesity, through improved digestion. The first Viva Mayr wellness center

debuted in 2004 in the nearby town of Maria Wörth, offering patients a holistic approach to Mayr’s theories that combines exercise, detoxification, and medical treatments.

In April, Viva Mayr, Altaussee, opened with a more luxurious approach to the clinical style of its Maria Wörth predecessor. Set on the shores of Lake Altaussee, the 60-room retreat is housed in a modernist chalet where guest rooms and examination rooms are equally comforting, featuring blond wood floors, modern furnishings, and floor-to-ceiling windows with views of the mountains. A lounge, a swimming pool, and a 6,500-square-foot spa also provide pampering.

Still, Viva Mayr’s new facility remains devoted to its founding father’s principles. Patients begin each day with a drink from Altaussee’s saltwater springs. A tasty morning tippie it is not: The mineral-rich concoction is an unpalatable substitute for coffee that encourages highly accelerated digestion. Much of the remainder of the day is spent in the 16,000-square-foot medical center under the care of doctors who prescribe customized treatments based on each

patient’s intolerances, ailments, and health goals. All patients are also educated in Mayr’s rules for healthy digestion, which prohibit beverages during meals and dictate that each bite of food be chewed at least 40 times before swallowing.

“Our body gives us honest feedback, but we must train our self-awareness to recognize those whispers,” says Dr. Sepp Fegerl, medical director at Viva Mayr, Altaussee. “If we only notice the final cry for help, we don’t treat ourselves with the necessary respect.”

Following my consultation, Dr. Fegerl tells me that my body whispers of high stress and overworked adrenals. My customized program calls for daily 50-minute massages, oxygen therapies, vitamin infusions, and—perhaps most challenging—slow eating. By week’s end, however, each laborious chew feels like a tiny milestone in my journey to wellness. Five pounds lighter and stress free, I realize I have never eaten better.

—NADINE JOLIE COURTNEY

Viva Mayr, Altaussee, +43.3622.71450, vivamayr.com

LEFT: ALEX GREITER

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◆ The six-bedroom Paloma Blanca was one of only three properties released in Las Rosadas's first phase. ◆



Happy Place

A COUPLE SEARCHES FOR A FEW FRIENDLY NEIGHBORS ON MEXICO'S COSTA ALEGRE.

E FREN CAMPOS STEERS his ATV between two beavertail cacti, coming to a stop at the edge of a wild headland overlooking the Pacific coast. The waves crash loudly into the rocks below, spraying up through a nearby blowhole as he surveys our surroundings. To the north are Chamela Bay and the untouched Playa Rosadas. To the south is the picturesque Playa Turquesa. The rugged beauty of Mexico's Costa Alegre—a 150-mile stretch of coastline extending from Puerto Vallarta to Manzanillo—recalls California's Monterey Peninsula. Here, however, succulents replace cypress trees and development is scant.

Among Costa Alegre's scattered developments—which include the exclusive Costa Careyes community and Las Alamandas resort—is the new Las Rosadas, a 420-acre parcel where Efren and his wife, Maria, serve as property managers. The San Francisco-based couple Tom and Kiki Miller purchased the land for Las Rosadas in 2005. After 10 years of part-time

residency—first in a *palapa* on the beach and more recently at their 12,271-square-foot home Paloma Blanca—they are actively recruiting a few neighbors with the development of a limited number of homes.

"We're not developers. We're just a family who likes to vacation in Mexico," says Matt Miller, Tom and Kiki's son and the COO of the Costa Chamela Corporation, the company behind Las Rosadas's development. "People will come here, and either they will get it or they won't."

A similar business plan has worked in these parts before. A 10-minute drive from Las Rosadas, Costa Careyes was founded in 1968 when the Italian banker Gian Franco Brignone purchased 8 miles of coastline and started constructing cliff-top "castles" with cantilevered pools. Brignone attracted a small but sophisticated crowd to what was then the middle of nowhere—and today is a full-service resort community with art galleries, restaurants, and a polo club.

At Las Rosadas, however, there will be no cliff-hanging pools. Residences will be set

back into the jungle, hardly visible from the sea. A far cry from Costa Careyes's brightly colored castles, the hacienda-style homes will feature barrel-tile roofs and Spanish-tile floors, as well as such conveniences as central air-conditioning and state-of-the-art security systems.

Homesites will be released in three phases. Last November, two bluff-top lots (ranging from 2 to 3 acres and priced from \$4.75 million) and the Millers' six-bedroom Paloma Blanca (priced at \$10.75 million) came on the market. Six additional bluff-top homesites will become available in October. A third phase will include a group of smaller lots closer to the community's main beach, Playa Rosadas, and larger beachfront homesites on the south side of the property. Master plans call for a total of just 39 homes, ensuring that more than two-thirds of the property remains untouched for many more years to come.

—JENNIFER ASHTON RYAN

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Coin Op

A SERIES OF AUCTIONS OF THE \$200 MILLION POGUE COLLECTION HAS BEGUN.



✦ The Pogue collection's Sultan of Muscat Class 1 1804 silver dollar (top) and 1822 Half Eagle are valued at \$5 million to \$8 million apiece. ✦

HOW DO YOU sell the most valuable U.S. coin collection ever assembled? This is the question that Vicken Yegparian and his colleagues at Stack's Bowers Galleries faced when real estate investor D. Brent Pogue turned to them last year to disperse the coins that he began collecting as a teenager four decades ago. Calling Pogue's collection peerless is akin to saying that water is wet: The description is accurate but insufficient. If it is the rarest U.S. coin or the finest example of one, Pogue almost certainly owns it. The value of his collection is estimated at \$200 million. (The face value of the coins is \$769.14.) The next most valuable coin collection to go to auction was the \$60 million John J. Ford Jr. collection, which Stack's Bowers sold in a series of 24 auctions over a 10-year span that began in 2003.

Stack's Bowers chose to offer the Pogue collection in a more compact fashion, partnering with Sotheby's and dividing the 650-odd coins into a series of seven auctions that began in May of this year and will conclude in May 2017. The next sale, the second in the series, is scheduled for September 30 at Sotheby's Manhattan showroom. "It is a relatively aggressive sales plan," says Yegparian, vice president for numismatics at Stack's Bowers. "We want enough in each to woo and attract new bidders, but we don't want to overburden any one auction with too much material."

At the initial Pogue-collection auction, held May 19, the 128 consigned coins sold for a total of \$25.3 million. A likely top lot at the September 30 sale is a 1794 silver dollar that carries an estimate of \$3 million to \$5 million. "It's just so original," Yegparian says. "You can tell it sat in a coin cabinet or a box literally untouched for the last 200 years."

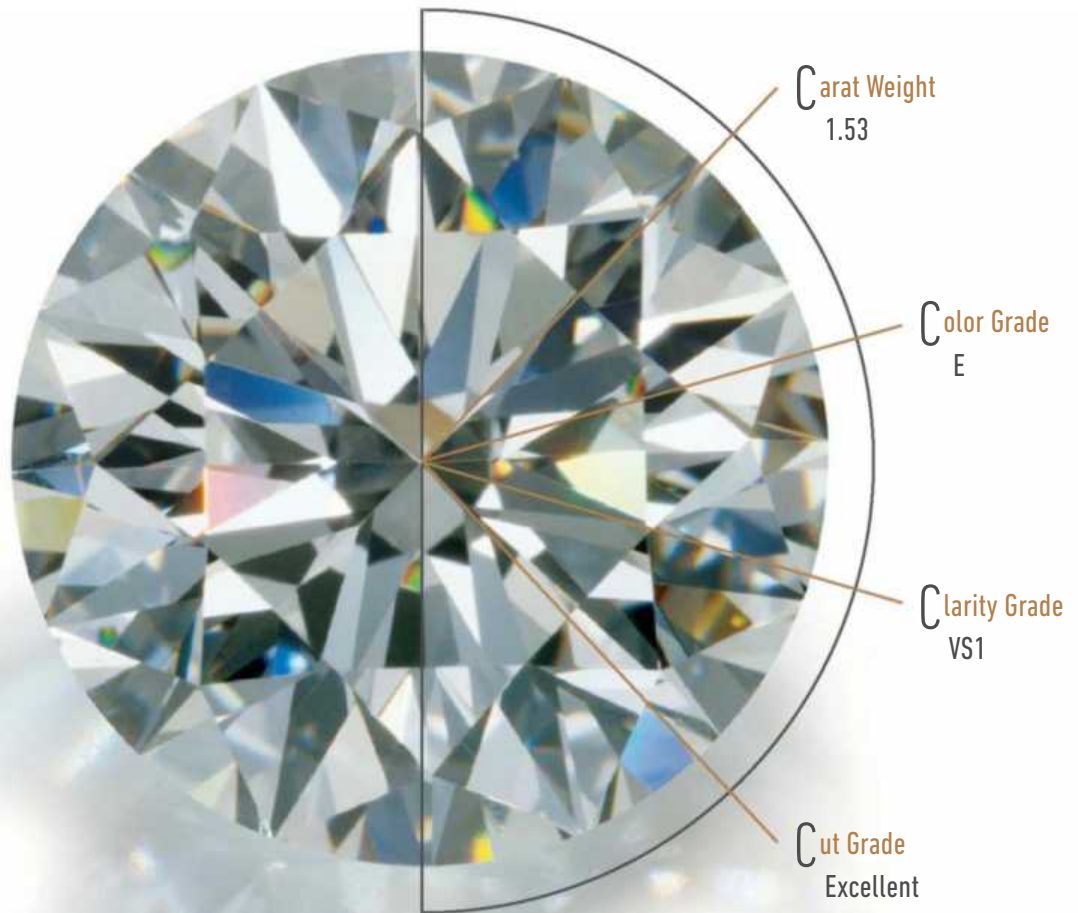
Pogue watched the first auction in person and will likely attend the others. Yegparian says he possesses three key qualities for a coin collector: financial resources, the savvy to build a network of friends and dealers who could help him in his quests to acquire rarities, and a great eye. "At the end of the day, he's the curator of this collection," Yegparian says, adding that not just anyone can assemble a collection like Pogue's. "It's a feat. We hope it's repeated, but we're not going to bank on it."

Each of the coins considered Pogue's most valuable—the Sultan of Muscat Class 1 1804 silver dollar and an 1822 Half Eagle that is the only example in private hands—carries an estimate of \$6 million to \$8 million. Yegparian remains mum on when they will go to auction. Only one coin—a 1794 Flowing Hair silver dollar sold by Stack's Bowers in 2013—has crossed the eight-digit threshold at auction. Either or both of these coins could surpass the Flowing Hair's \$10,016,875 price and set a new world record for a coin sold at auction.

The Half Eagle is infamous for eluding generations of noted collectors—J. P. Morgan offered \$35,000 for one owned by William Forrester Dunham in 1913 only to be rebuffed. Pogue's father, Mack (also a real estate investor), helped with his son's early acquisitions, including the Half Eagle, which they purchased in 1982 for \$687,500. The 1804 silver dollar was dubbed the king of American coins as far back as the 1880s. The Sultan of Muscat example, named for a past owner, is considered the finest of the eight Class 1 1804 silver dollars in existence. It set a world auction record in 1999 when Stack's Bowers sold it for \$4.1 million. —SHEILA GIBSON STOODLEY

Sotheby's, sothebys.com; **Stack's Bowers Galleries**, stacksbowers.com

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BULL SPEED



AHEAD

Lamborghini launches the 750 hp Aventador Superveloce, its quickest production car ever. BY SHAUN TOLSON



INGO BARENSCHKE



UNDER THE SHADOWS of the Gothic spires of the nearby Sagrada Família Basilica, the bullring of the Plaza Monumental de Barcelona sits empty, a relic of a not-so-distant past. On the plaza's sand floor, during the final Sunday of September 2011, the matador Serafin Marín dispatched the second of the two fighting bulls he faced that afternoon. The event was momentous—spectators packed the grandstand—because it was the final bullfight in Catalonia, ending a tradition that had been practiced in the region since at least the 14th century.

In May, about three and a half years after the ban went into effect, a new fighting bull arrived in Catalonia, at the Circuit de Barcelona-Catalunya, about 15 miles north of Barcelona. There,

The Superveloce's interior is lined with CarbonSkin, a woven carbon-fiber fabric. Carbon-fiber racing seats are a standard feature.



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The Superveloce, powered by a naturally aspirated, 750 hp V-12, is priced at \$493,000. Lamborghini is limiting production to 600 examples.

Lamborghini hosted test-drives of its latest model, the Aventador LP 750-4 Superveloce. Roughly translated from Italian, *superveloce* means “super fast,” and this latest model is a faster, more powerful version of the original Aventador LP 700-4. (Like most Lamborghinis, the Aventador is named for a bull that distinguished itself in the ring.) With its long straightaway and myriad corners, the 2.9-mile-long Formula 1 racetrack was, as the Lamborghini team explained, the ideal venue to show off the new car’s technological advancements and performance capabilities.

The Superveloce’s zero-to-62-mph time of 2.8 seconds is the fastest ever for a Lamborghini production car. Earlier this year, the mid-engine two-seater completed

a lap of Germany’s Nürburgring in 6 minutes and 59.73 seconds, joining the Porsche 918 Spyder as one of the few production cars to break the seven-minute barrier on the track that serves as a proving ground for sports cars. The Superveloce is powered by a naturally aspirated V-12 that produces 750 hp and enables a top speed of more than 217 mph. By comparison, the 700 hp Aventador reaches 62 mph in 2.9 seconds and achieves the same maximum speed. In addition to having more power than the original Aventador, the Superveloce, because of greater use of carbon fiber and other lightweight materials, weighs 110 pounds less, tipping the scales at 3,362 pounds. The new car also benefits from a redesigned body that improves its aerodynamics.

The Superveloce, which was introduced in March at the Geneva International Motor Show, is priced at \$493,000. Lamborghini plans to build 600 examples, all of which have already been sold. Deliveries began earlier this summer.

The car’s interior is lined with Lamborghini’s proprietary woven carbon-fiber fabric—CarbonSkin—and includes Alcantara-upholstered carbon-fiber racing seats as a standard feature. The seats may not coddle occupants the way the optional comfort seats do, but the driver, sitting low in the cabin, will feel better positioned for the type of driving that the Circuit de Barcelona-Catalunya invites.

A SEQUEL

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EXTRA FUERTE



The Superveloce's zero-to-62-mph time of 2.8 seconds is the fastest ever for a Lamborghini production car.



In *Death in the Afternoon*, Ernest Hemingway wrote that in bullfighting “the degree of brilliance in the performance is left to the fighter’s honor.” With the Superveloce, brilliant performance has more to do with the car’s advanced engineering than with the driver’s honor—or skills. It is relatively easy to tame this beast.

The Superveloce was set in the Corsa (racetrack) driving mode—Strada and Sport are the other choices—as I eased it out of pit row and onto the track’s lengthy straightaway for an opening lap. Within 18 seconds the car reached the third turn, known as the Renault corner. It is a right-hand sweeper on which F/1 drivers are routinely subjected to nearly 4 *gs* of force. (Astronauts feel only 3 *gs* during a space-shuttle launch.) If inclined, drivers can see how they measure up to F/1 drivers and astronauts, because the car’s redesigned instrument cluster includes a *g*-force indicator.

As the Superveloce entered the corner, the pace car driven by Lamborghini test-driver Pierluigi Veronesi was within sight. But it was only halfway through the turn when Veronesi’s car accelerated out of view. I pressed on the accelerator, expecting to feel the Pirelli P Zero Corsa-clad rear wheels drift, but the car held its course, and it continued to maintain traction while I gave it more gas. Lamborghini has equipped the Superveloce’s drivetrain with a revised coupling system that optimizes the car’s all-wheel drive (denoted by the 4 in the car’s 750-4 designation) by redistributing as much as 60 percent of the engine’s torque to the front wheels if needed.

TOP: INGO BARENSCHKE; BOTTOM: WOLFGANG.IT



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The redesigned body improves the car's aerodynamic efficiency by 150 percent compared to the original Aventador.

The Superveloce weighs 110 pounds less than the original Aventador and features a larger rear diffuser and a larger carbon-fiber rear wing.

In redesigning the Aventador body for the Superveloce, Lamborghini added new front wings, a new front splitter, a larger rear diffuser, and a larger, manually adjustable carbon-fiber rear wing. According to the company, these components improve the car's overall aerodynamic efficiency by 150 percent compared to the Aventador. They also produce 170 percent greater downforce, which joins the four-wheel drive in contributing to the car's exceptional traction.

The Superveloce's V-12 cackled and growled when I downshifted the 7-speed ISR automated-manual transmission into third gear while exiting the Renault corner. Then I slung the car around the next turn and into the sharp left that followed. After 16 laps, I pulled back into pit row and climbed out of the car with my heart racing and my hands trembling with adrenaline. Matadors probably experienced similar sensations in the ring at the Plaza Monumental de Barcelona.

The bullfighters have been relegated to history, and if history is any indication, the Aventador model line, which went into production in 2011, could soon join them. When

Lamborghini unveiled each of its previous three Superveloce variants—for the Miura in 1971, the Diablo in 1996, and the Murciélago in 2009—it retired those models shortly thereafter. However, Lamborghini has said that this latest Superveloce is not the last of the Aventadors. At the Circuit de Barcelona-Catalunya event, Lamborghini president and CEO Stephan Winkelmann confirmed that the company has specific plans for future versions of the Aventador, but he declined to elaborate. “The customer lives out of expectations, and we always want to exceed those expectations,” he explained. “If you talk about the future, you destroy the present.”

A month later, in June at England's Goodwood Festival of Speed, where the Superveloce made its U.K. debut, Winkelmann announced a roadster version of the Superveloce. Lamborghini will build 500 examples and has already begun taking orders.

So the matador's time has passed, but bulls bearing the Aventador name will continue their run. **R**

Lamborghini, lamborghini.com



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Street Smart

The cool and casual spirit expressed in this season's menswear merges street panache with tailored lines. The deconstructed style adopted by leading designers lends the wearer a newfound freedom to pair suit components with sneakers and fluid topcoats with trousers and sweaters.

PHOTOGRAPHY BY **DEAN ISIDRO**

STYLING BY **CHRISTOPHER CAMPBELL**

Pal Zileri suit of wool, silk, and linen, \$3,095 (palzileri.com); **Massimo Alba** knit scarf, \$295 (massimoalba.com); **Isaia** made-to-measure topcoat of wool, silk, and llama, \$4,095 (isaia.it); **Brioni** cashmere-and-silk sweater, \$1,075 (brioni.com); **Tom Ford** sneakers, \$790 (tomford.com).





Dolce & Gabbana wool blazer, \$3,445 (dolcegabbana.com); Caruso sweater, \$800 (carusomenswear.com); Kiton cashmere-and-silk turtleneck, \$1,725 (kiton.it); Ralph Lauren leather pants, part of a three-piece leather suit, \$7,995, not sold separately (ralphlauren.com).

A full-page fashion photograph of a man with dark, wavy hair and a light beard, walking on a cobblestone street. He is wearing a long, double-breasted red trench coat over a dark sweater and light-colored trousers. The coat has a wide collar, epaulettes, and large buttons. The background is a blurred city street with a manhole cover visible.

Boss by Hugo Boss

wool-and-polyamide coat,
\$945 (hugoboss.com); **Joseph**
brushed-mohair-and-wool sweater,
\$245 (joseph-fashion.com);
Ascot Chang khaki trousers,
\$1,050 (ascotchchang.com).



THIS PAGE: **Ermenegildo Zegna**
wool-and-silk jacket, \$2,395
(zegna.com); **Giorgio Armani**
wool-and-cashmere pants, \$975
(armani.com); **Massimo Alba** shirt,
\$300 (massimoalba.com); **Ralph
Lauren** leather backpack, \$2,750
(ralphlauren.com); **Bottega Veneta**
cashmere fingerless gloves, \$350
(bottegaveneta.com).

OPPOSITE: **Berluti**
double-breasted topcoat of mohair,
wool, and polyamide, starting at
\$3,870; **Dior Homme** cotton denim
shirt, \$1,000 (diorhomme.com); **Isaia**
cotton dress shirt, \$425 (isaia.it);
J.Crew Italian-cotton knit tie,
\$70 (jcrew.com).





Hermès double-breasted cashmere coat,
\$8,900, and lambskin trousers, \$8,050 (hermes.com);
Dior Homme cotton T-shirt, \$290 (diorhomme.com);
Bally leather boots, \$695 (bally.com); **Paul Smith**
silk scarf, \$450 (paulsmith.co.uk).



Pal Zileri double-breasted
alpaca-and-wool suit, \$2,895
(palzileri.com); **Kiton**

cashmere hat, \$495 (kiton.it);

Dolce & Gabbana

cashmere scarf, \$485

(dolcegabbana.com);

Ermenegildo Zegna

leather bag, \$1,950 (zegna

.com); **Brioni** wool-and-

cashmere Prince of

Wales formal coat

(in hand), \$7,850

(brioni.com).



Corneliani

alpaca-and-wool coat,
\$2,495, cashmere-and-wool
sweater, \$1,195,
and cotton pants, \$595
(corneliani.com).





THIS PAGE: **Brunello Cucinelli** cashmere overcoat, \$6,570, cashmere blazer, \$5,080, T-shirt, \$550, and twill pants, \$755 (brunellocucinelli.com); **Tod's** sneakers in nylon, suede, and leather, \$625 (tods.com); **Gucci** acetate sunglasses, \$375 (gucci.com).

OPPOSITE: **Boglioli** double-breasted wool coat, \$1,545 (boglioli.it); **Ralph Lauren** cashmere sweater, \$1,195 (ralphlauren.com); **A. Lange & Söhne** Saxonia Dual Time white-gold-and-silver watch with crocodile strap, \$32,000 (alange-soehne.com). 



BUSINESS CLASS

Berluti Moderniste leather carryall, \$3,850 (berluti.com); *Turnbull & Asser* umbrella, \$275 (turnbullandasser); *Ascot Chang* silk necktie, \$265 (ascotchchang.com); *Salvatore Ferragamo* wool scarf, \$550, and suede-and-lizard shoes, \$2,900 (ferragamo.com); *Pal Zileri* leather gloves with pony hair, \$450 (palzileri.com).





Style Counsel

Personality and polish derive as much from the details of a man's attire as from the clothing itself. A dapper fedora and a fanciful pocket square can add notes of caprice to an autumn outing, while a classic pair of wingtip oxfords can lighten—and brighten—the wearer's step. Our experts offer their ideas for putting the best foot forward this fall.

PHOTOGRAPHY BY JEFF HARRIS

STORY BY JUSTIN DOSS

SET STYLING BY SHARON RYAN





CREATURE COMFORTS

Bottega Veneta ostrich backpack, \$9,500 (bottegaveneta.com); *Berluti* Alessio leather shoes, \$1,680, and leather wallet, \$710 (berluti.com); *Elder Statesman* cashmere hat, \$275 (elder-statesman.com); *Salvatore Ferragamo* suede belt, \$395 (ferragamo.com).



ARTFUL EXPRESSIONS

Santoni calfskin derby Moore shoes with satin laces, \$1,150 (santonishoes.com); **Hermès** Serviette 57 calfskin bag, \$5,700 (hermes.com); **Jupe by Jackie** silk pocket square with grass trim, \$120 (at Gentry, gentrynyc.com); **Camilla Dietz Bergeron** vintage sterling-silver cuff links with enamel, \$350 (cdblttd.com); **William Abraham** mulberry silk socks, \$88 (williamabraham.com).



URBAN ADVENTURER

Worth and Worth felted-beaver fedora by Orlando Palacios, \$550 (hatshop.com); *Saint Crispin* wingtip oxford leather-and-suede boots, \$1,700 (at the Armoury, thearmoury.com); *William Abraham* baby-alpaca socks, \$76 (williamabraham.com); *Hermès* lambskin gloves, \$690 (hermes.com); *Elder Statesman* buffalo-horn sunglasses, \$1,995 (elder-statesman.com); *Smythson* lambskin passport case, \$295 (smythson.com); *Turnbull & Asser* silk handkerchief, \$105 (turnbullandasser.com).

LAID-BACK LUXE

Bally suede tote bag, \$1,395 (bally.com); *Tod's* City Gommino suede loafers, \$495 (tods.com); *Alexander Olch* cotton-and-wool scarf, \$400 (olch.com); *Louis Vuitton* sunglasses, \$635 (louisvuitton.com); *Ralph Lauren* alligator card case, \$695 (ralphlauren.com). ®

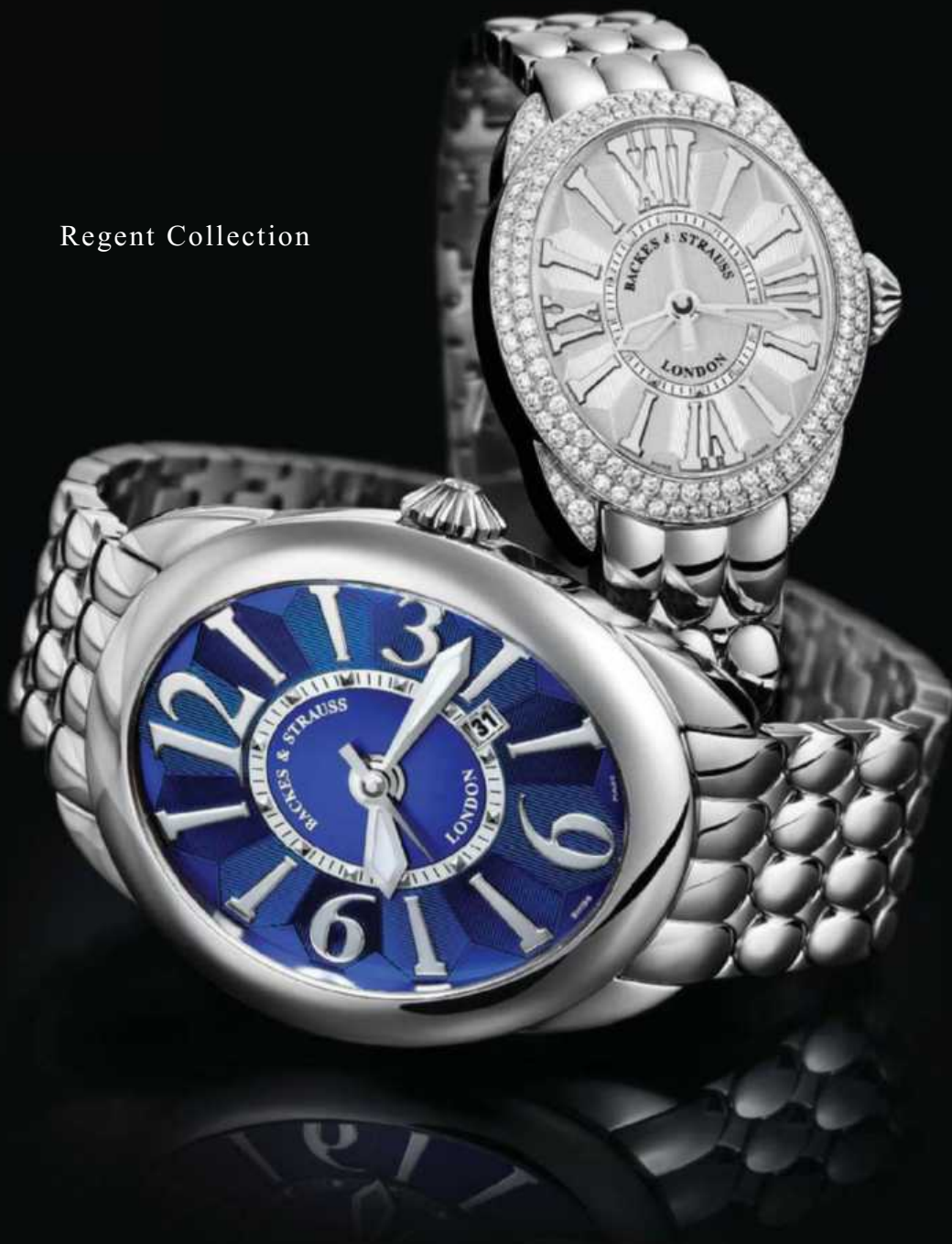




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Object Lessons

The Hermès family upholds its tradition of producing practical products and elegant curiosities that, in turn, create meaning and memories for generations of owners.

BY JILL NEWMAN



IN DEFIANCE OF our digitally accelerated, smartphone-obsessed culture, which emphasizes an immediate gratification that seldom gratifies, Pierre-Alexis Dumas

dedicates himself to dreaming up concepts intended to inspire society to slow down and savor the moment. The latest such

whimsy from the artistic director of Hermès is an attaché case that unfolds to form a small writing tablet—a practical yet capricious device that gives the imagination a place to play, no matter where the owner happens to be. “I designed the Sac Écriteiro for myself,” he says. “When I’m stuck at the airport or in transit, I can open my little desk and sketch wherever I am.”

More than just an adaptable tool for daydreamers, the portable *escritoire* represents a continuation of one of the company’s most novel traditions: Each year, the 178-year-old luxury-goods producer adopts a theme that speaks to some particular aspect of its heritage, and its design team then devises a series of limited-edition items that reflect the chosen subject. Dumas, a member of the



The Sac Écriteiro, which unfolds into a portable writing tablet, was designed by Pierre-Alexis Dumas (left).

sixth generation of his family to steward the brand, inherited the task of selecting this annual leitmotif from his father, the longtime chairman Jean-Louis Dumas, who initiated the practice of thematic



Émile Hermès's original office is now a private archive and museum that showcases thousands of travel-related historical artifacts collected by the family over the past century.

presentations in 1987. The practice encourages the company's custodians to connect to the past while keeping in mind the weighty responsibility of carrying forward the legacy of Hermès—one of the few large fashion houses to remain in the hands of family members. This year, Dumas organized the design team's efforts around the idea of *flânerie*, a French term often used in the 19th century to describe the favorite pastime of the leisurely urban explorer, who

through different neighborhoods, antique markets, and shops. "In a digital age, it is a reminder that we have two legs, and our body needs to experience the real world. *Flânerie* is a mind-set that allows our minds to wander and discover beautiful objects."

Dumas's discoveries as a flâneur inspire him to produce such beautifully handcrafted pieces as his Sac Écritoire, an appurtenance that likely would have appealed to his great-great-grandfather, Émile Hermès, who established and cultivated the company's twin commitments to craft and enduring style. From 1910 to 1950, this patriarch greatly expanded the scope of his father's saddlery workshop, providing wealthy Europeans and a cadre of royals with impeccably crafted leather saddles and luxuriously appointed carriage interiors. Enamored of striking design and skillfully executed work, Émile assembled a collection of thousands of superbly rendered, centuries-old items from around the world relating to horses and travel, and this collection—along with his original, almost perfectly preserved office—constitutes the private Hermès museum, which occupies a floor

above the Parisian flagship store on the rue du Faubourg Saint-Honoré. "He was a true collector and was sensitive to any object that seemed to be animated from inside or had a spirit," says Dumas, who adds that Émile spent much of his time in pursuit of finds to join the rest of his burgeoning private collection. Among the treasures on display in his menagerie are a mechanical horse made for Napoléon III's son, the Prince Imperial; an elaborate leather travel case made for a British officer stationed in India; and a vibrant assortment of intricate jeweled and embroidered saddles fashioned for Asian warriors, African potentates, and Indian maharajahs.

This fascination with finely crafted and timeless objects remains a defining element of the Hermès culture. "Objects are signs that what we do is full of life and carries the spirit of whoever made it," says Dumas, who knows personally many of the artisans who produce items in his workshops. A single artisan in one of the Hermès ateliers outside Paris, for instance, sews the Sac Écritoire by hand, employing many of the same precise stitching methods used to fashion the company's original



strolls the streets, meditating on the energy and beauty of the city.

"*Flânerie* is a celebration of life," says Dumas, who in the spirit of this diversion invited a group of international journalists to spend a day with him in London as flâneurs, meandering





Age-old leather-making techniques are employed to handcraft the Sac Écritoire in Hermès's workshop on the outskirts of Paris. The fall men's runway show reflects the brand's modern spirit.



saddlery. In France, Hermès employs about 2,500 skilled artists, whose deliberate, unhurried methods oblige anxious clients to wait months for a coveted Birkin or Kelly bag.

Yet classic, understated style that eschews fashion trends is as much a hallmark of Hermès as quality work. The best-selling Kelly and Birkin models—named, respectively, for Grace Kelly in 1956 and the actor and singer Jane Birkin in 1984—exemplify the subtle, unembellished aesthetic that carries through all



the brand's products. This note of elegant simplicity most recently informed the expanded menswear collection designed by Véronique Nichanian, as well as other merchandise, including new lines of innovative travel pieces, home furnishings, and leather-and-fabric clothing.

Nevertheless, despite the popularity of Hermès bags, silk prints, and accessories, the house's special orders and masterfully executed statement pieces—such as the Sac Écritoire—remain important building blocks of a legacy that, under the current generation of management, continues to flourish. “Objects in a way are sacred,” says Dumas. “They carry the ideas and emotions of the people who made them.” To those fortunate enough to visit the company's ateliers—where artisans deftly run their threads through wax before sewing perfectly aligned stitches into leather—the enduring value of these objects is evident. Even the humblest pieces continue to resonate with their owners and their heirs. Dumas recalls the time when Jane Birkin came to

the store with the leather diary that belonged to her late partner, the musician Serge Gainsbourg. Her dog had chewed the book, and she desperately wanted the keepsake repaired. Dumas understood her attachment to this memento; his most beloved possessions were handed down to him as well. These treasures include his father's Hermès Cape Cod watch and well-worn suitcase, the latter of which resides in Dumas's office. “When I see the suitcase,” he says, “it reminds me of my father and makes me happy.”

Another precious article tucked away in his office is a box containing the tools he used as a child to craft his first leather product—an embroidered, monogrammed patch he made for his father one Christmas. This token in particular reminds Dumas of his personal goal at Hermès: to continue to uphold the tradition of crafting exquisite and durable objects that create memories for their owners. “People come and go,” he says, “but precious objects remain after we are gone.” **R**

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The Miracle of

MILAN



In the wake of Expo Milano 2015, Italy's epicenter of style is finally becoming a fashionable destination. **BY JACK SMITH**

I**T IS MORNING IN MILAN**, and the place to be is Pasticceria Marchesi, the venerable pastry shop on the Corso Magenta. As usual, it is standing room only at the café, packed with attractive men and women—at least a handful of whom I assume are models in this perennially fashionable city—sipping espressos, cappuccinos, and lattes between bites of biscotti and chocolates.

Not long ago, this chic clientele was on edge when another local purveyor of pastries, Cova, fell into the hands of Italy's cultural archrivals, the French, with the luxury conglomerate LVMH Moët Hennessy Louis Vuitton purchasing the café in 2013. Panic ensued nine months later when Pasticceria Marchesi—a cornerstone of Milanese society since it opened in 1824—went up for sale. Local

Previous pages:
The lobby at
Palazzo Parigi
and the Duomo di
Milano cathedral.
This page: Expo
Milano installations
include the Vanke
Pavilion (right) and
the Tree of Life
(below).

patrons heaved a collective sigh of relief, however, when their homegrown fashion house Prada purchased the shop, thus ensuring that pastry preeminence would remain, at least in part, with the Italians.

The topic of conversation at Marchesi on this spring morning is trending toward another local triumph: Expo Milano 2015. The six-month extravaganza—set across 272 tented acres on the northwest edge of the city—has brought together nearly 150 countries with performances, concerts, workshops, and exhibitions running day and night. Expected to welcome more than 20 million visitors before coming to a close at the end of October, the fair—and its blend of global architecture, cuisine, and art—appears to be holding the attention of the entire world.

Despite the fanfare surrounding Expo Milano, the event's road to success was a bumpy one. Since 2008, when the Bureau International des Expositions awarded the cultural jamboree to Milan, the city has been embroiled in controversy. There were protest marches and riots, and allegations of corruption and bribery. The event's top procurement executive was arrested, along with six others, in a bid-rigging investigation. Soon after, the streets turned into something out of a Fellini film, with strident violin music broadcast over boom boxes carried by bands of demonstrators chanting "No Expo!"

Local politics were hardly more scrupulous. After all, Milan was a stronghold of Silvio Berlusconi's right-wing party, and though the prime minister had become the butt of jokes for his litany of shocking scandals, his opponents had failed to dislodge him from office. Indeed, as the city's 2011 mayoral election approached, it appeared that the ruling party would stay in power. Surely, the Expo was destined to remain mired in negative

stereotypes of Italian ineptitude and venality.

"The city was depressed," says Sara Porro, a stylish young Milanese writer who, after finishing her cappuccino at Pasticceria Marchesi, leads me to Piazza Affari. At its center, a 36-foot-high sculpture shaped like a fist with its middle finger defiantly raised faces the Palazzo Mezzanotte, the Fascist-era structure that houses the national stock market. "[The sculpture] was erected in 2010 and was quite controversial," Porro says. "The CEO of the city's stock market relocated his office so he wouldn't have to look at it. But it summed up the city's antagonistic mood."

Amid the political turmoil, Milan's fashion industry was in danger of slipping out of fashion. In 2009, locals were alarmed when the British house Burberry announced plans to move its annual women's prêt-à-porter runway show to London. The company's menswear collection soon followed. In 2013, the Italian designer Miuccia Prada also jumped ship, moving a number of her Miu Miu

THIS PAGE: MASSIMO BORCHI/CORBIS





departments from Milan to Paris and complaining that Milan had lost its glamour. Despite being the breeding ground of some of the world's preeminent designers, Milan, it seemed, was no fun.

"Coming to Milan you were reminded that the fashion industry was, above all, an industry," says the former model Taylor Hendrich, whose career included stints with the legendary photographer Bruce Weber for Versace and Gap, among others. "It was a nice enough place, but it was kind of somber. The city seemed weighed down by traditional values. We didn't really look forward to working there."

Things began to look up, however, when Giuliano Pisapia—a mayoral candidate who enjoyed the support

of the city's cultural elite but remained a veritable underdog as a member of the opposition party—won the city's election in 2011. The victory, which pundits dubbed "the miracle of Milan," infused a new sense of hope for Expo Milano and the city at large. "From the day he was elected, you could feel the energy flowing through the city," Porro recalls. "Here was our chance to present a new face to the world."

Galvanized by the prospect of worldwide attention—and stung by the snickering of naysayers—the city's new leader set his sights on creating a new Milan that would give the world confidence once again. Everywhere in the city, it seemed, new roads were being built, trees and shrubs planted, new boutiques and cafés opened, and graffiti and grime scrubbed away.

Today, in the CityLife district—on the site where the first Milan Trade Fair was held in 1920—a multipurpose district has emerged, speckled with futuristic towers

Expo Milano features pavilions from more than 100 countries, including the 129,166-square-foot Palazzo Italia (top) and Pabellón de España (bottom right).

The clearest sign of Milan's newfound confidence is the clutch of luxury hotels rising throughout the city.

designed by such major architects as Zaha Hadid and Daniel Libeskind. The once-decaying Porta Nuova district, where Milan's medieval city gates still stand, has also been revitalized with more than a dozen skyscrapers, including César Pelli's sweeping UniCredit Tower, currently the tallest in Italy. Farther north, the Bicocca district has become the city's biggest urban renewal project since the end of World War II, anchored by the University of Milano-Bicocca and the prestigious contemporary art museum HangarBicocca. And in May, just after the opening of the Expo, Prada debuted the Prada Fondazione, a world-class arts complex designed by the renowned Dutch architect Rem Koolhaas.

PERHAPS THE CLEAREST sign of Milan's newfound confidence—and broadening appeal—is the clutch of luxury hotels rising or reinventing themselves throughout the city. At the opulent Excelsior Hotel Gallia, a 235-room Starwood Luxury Collection property that reopened in April, a bevy of Milan's most beautiful people have gathered on the top-floor penthouse to toast the hotel's rebirth. First opened in 1932 as the Palace Gallia Hotel, the property underwent a multimillion-dollar renovation by the local architect Marco Piva, who transformed it into a flashy art deco monument to Milan's fashion consciousness with sleek Fendi Casa and B&B Italia furnishings and modernist light installations that include a 98-foot-long Murano chandelier.

Viewed from the top of the opulent belle époque structure, Milan too has a way of sparkling as if brand new. Across the street sits the Milano Centrale railway station, a vast structure no less impressive than the Gallia with its muscular marble sculptures and iron-and-glass canopies. “Paris is the past. Milan is about the future,” says Bruno Steenhaut, a prêt-à-porter manufacturer sipping Champagne and sporting the Full Milan: slicked-back hair, a bearded jawline, and a scarf tossed lightly around his shoulders. “Things are going so fast, it is hard to keep up. There are no more distinct seasons. A few years ago, people used to change their collections once or twice a year. Now they do it three or four times a year.”

To be sure, the crowd around us is nothing if not on trend, strutting through the strobe-lit party as if they were on a catwalk. Flashes pop all around while the style setters stroll in front of a hotel banner, strike a pose, and move on to admire the hotel's Katara Suite.



“At 10,000 square feet, it is one of the biggest in the city,” says the Gallia's general manager, Marco Olivieri. “And at about \$20,000 a night, it is also one of the most expensive. It is important for our guests to know that.” Of course, that \$20,000 promises guests more than a mint on their pillow. The suite comes with two rooftop terraces, a hot tub with space for 10, and bulletproof windows.

By contrast, the most distinctive aspect at Palazzo Parigi, an opulent hotel in the Brera arts district, is its quiet refinement. The 17th-century palace became one of Milan's most fashionable hideaways in 2013 when it debuted with sleek interiors by the French designer Pierre-Yves Rochon. (Rochon's other major hospitality projects include the Four Seasons Hotel George V, Paris, and the Peninsula Shanghai.) Intimate rather than overwhelming, the Palazzo comprises 65 guest rooms and 33 suites—each with terraces overlooking a private garden or the cityscape—as well as ornate public spaces adorned with Venetian parquet floors and oil paintings in the style of the old masters. Eager to retain her hotel's of-the-moment status, the owner and architect Paola Giambelli debuted in July a 2,690-square-foot presidential suite that, though several thousand square feet shy of the Katara Suite, offers plenty of its own brio with expansive terraces and a magnificent collection of art and antiques.

The Bulgari Hotel Milan, a longtime refuge for locals, also updated its look for the Expo, completing an extensive renovation last year that refreshed its trademark streamlined style with new furnishings by Antonio Citterio and artworks including original sketches of

The Excelsior Hotel Gallia (opposite, far right) debuted in April; the Bulgari Hotel Milan (top and opposite left) unveiled a new look last year.



Bulgari jewelry that date to the 1950s. In June, the hotel added a Dom Pérignon lounge and raw bar where the fashion and Expo crowds regularly gather.

At the new Mandarin Oriental, Milan, the general manager, Luca Finardi, says he also took care to keep local sensitivities in mind. “The people of Milan are like their homes,” Finardi says. “They are not very inviting at first, but when you get to know them, they can be quite warm.”

Opened in August, the Mandarin Oriental is indeed tailored to a decidedly Milanese disposition. Four elegant 19th-century palazzi on Via Monte di Pietà house 73 guest rooms and 31 suites adorned with Citterio’s subdued beiges and contemporary furnishings. At the hotel’s restaurant Seta, Antonio Guida—the Pugliese chef formerly of Tuscany’s Michelin-starred Il Pellicano—has crafted a menu that

blends traditional Milanese cuisine with refined international techniques. Even the way locals arrive for a meal was carefully considered. “The Milanese don’t like to go to hotels for dinner or lunch,” Finardi says. “So we designed our hotel with two entrances, one from the sidewalk and another from an elegant interior court.”

OF ALL OF Milan’s pre-Expo reclamation projects, the most vibrant may be its harbor, La Darsena. Built in 1603 to connect a series of canals running through the city, the historic harbor had by the late 20th century become a dull and featureless parking lot with as much curb appeal as,



La Darsena, Milan's vibrant harbor dating to 1603, is one of the city's many recent urban renewal projects.

well, a parking lot. The frenzy of urban renewal, however, morphed the waterfront into what the fashion designer Massimo Alba tells me is “the hottest place in all Milan.”

Alba waves to passersby and shop owners as we move along the Naviglio Grande canal, then darts into a tiny takeout kitchen to toss kisses to the woman behind the stove. “This is where you come to get the best pasta,” he says. Next he pops into a small one-person art gallery whose proprietor has just returned from a show in the States: “Here you find the most interesting art.” And as we enter Maison Borella, a four-star boutique hotel overlooking the canal, Alba assures me we have arrived at the city’s “hippest hotel.” We plop down on a couch and order two glasses of local *vino rosso*. “It’s underground culture,” Alba continues. “Musicians. Artists. Writers. Models. Musicians. It is what Milan is all about.”

In other words, *sprezzatura*.

“It is an ancient word that dates back to the Renaissance,” Alba explains. “It means the subtle skill of making whatever you’re doing or wearing appear to be effortlessly stylish.” It follows then that Alba’s designs—sold at his boutique in the Brera district as well as at Barneys New York and Mr Porter online—are steeped in *sprezzatura*. “Italian style really hasn’t changed that much over 500 years,” he says, as a waiter arrives with a tray of prosciutto and Parmigiano-Reggiano. “It’s always recognizable. My textures are always soft and colored with the hues of the Renaissance landscape. My cashmere is chemical free and dyed in natural pigments with colors exclusive to me. It’s not a fashion statement, it’s more an attitude.”

To understand Milan, it is true that one must

understand the Milanese attitude. Since the Middle Ages, a penchant for privacy has imbued the city in both its streetscapes—marked by high walls and locked gates—and the demeanor of its patrons. In the new millennium, however, these traditional yet stodgy ways have been lost in translation when competing with rival fashion capitals as a venue for showcasing cutting-edge style. In the revitalized Milan, *sprezzatura* has once again become a way of life, where the piazza has replaced the runway and fashion is less about haute couture and more about the way people live.

This laid-back ideology extends to the way Alba puts on fashion shows. An hour after leaving La Darsena and driving through the city, he pulls his Mercedes into a private courtyard across the street from the convent of Santa Maria delle Grazie. We move into an open grassy space about the size of a football field. “I don’t usually use runways and catwalks,” he says. “I like to present my work here in my garden, and people seem to like being there. It’s sort of a landmark, and I allow visitors to visit during Expo. It’s where da Vinci painted *The Last Supper*.”

IN MILAN, SUPPER—or at the very least, a round of cocktails—demands a dash of *sprezzatura* as well. “In Italy, you can’t separate food and fashion,” Porro tells me as we circle the Piazza Affari. “Another way to bask in the real Milanese style is to visit the cafés, restaurants, and bars created by some of the best fashion minds in the world.”

A walk through the city reveals that fashion has indeed begun to penetrate the culinary experience. At the Armani/Bamboo Bar, set within the fashion house’s sleek



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Couture and cuisine collide at (from top) the Armani/Bamboo Bar, Bar Luce, and Café Trussardi.



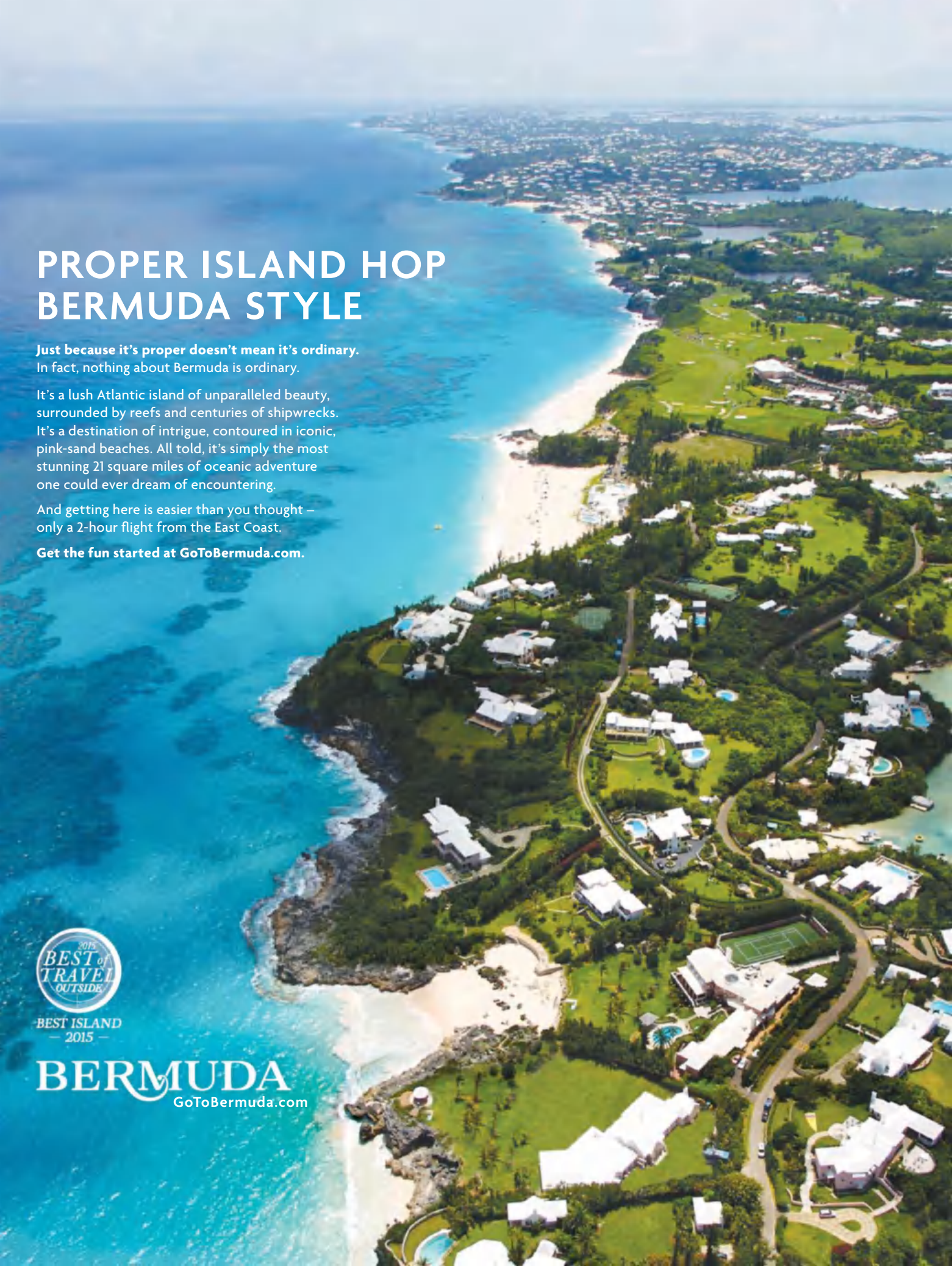
hotel in the center of town, patrons whisper in an ambience of dark, muted hues and louvered windows. A few blocks away, opposite the Piazza della Scala and a stone's throw from the Galleria Vittorio Emanuele II, Café Trussardi—a sidewalk venue by the Italian brand famed for their perfumes and accessories—serves up cocktails and cuisine with views of Via San Dalmazio. Here Porro introduces me to a drink called the Beer Americano, a strange concoction of Campari and red vermouth with beer foam floating on top. It tastes terrible, but the street scenes on the other side of the café's floor-to-ceiling windows remain utterly satisfying.

Across town, the scene is more playful at Prada's second food-and-beverage foray, the Prada Fondazione's Bar Luce. Opened in May, the Wes Anderson–designed café is reminiscent of the film director's whimsical movie sets, adorned with jukeboxes, pinball machines, and a pastel palette. All in all, the new space is flush with *sprezzatura*. According to Porro, more is on the way. “We see cranes on the horizon lifting new skyscrapers into place every day,” she says. “The miracle of Milan is still going on.” **R**

Bulgari Hotel Milan, bulgarihotels.com; **Excelsior Hotel Gallia**, a Luxury Collection Hotel, excelsiorhotelgallia.com; **Mandarin Oriental, Milan**, mandarinoriental.com; **Palazzo Parigi**, palazzoparigi.com

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As hosts of Car of the Year, *Robb Report's* editors have experienced firsthand the anticipation, exhilaration, connoisseurship, camaraderie, and just plain fun that the competition inspires. The infectious enthusiasm eventually got us to thinking: What if we could prolong this sense of excitement and extend it beyond just our passion for automobiles to encompass the entire world of *Robb Report*—from jewelry and yachts to wine, wellness, and the arts? **Around the World with *Robb Report*: A Global Journey by Private Jet** is the

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Around the World with *Robb Report*, which will span more than three weeks from October 13 through November 4, 2016, is a global experience crafted specifically for you, the *Robb Report* reader, by our editorial staff. As editors, we look at travel in terms of story, and this particular narrative will follow a fascinating path from the seas of the South Pacific to the souks of Marrakech, the markets of Melbourne to the savannas of the Serengeti. Appropriately, the Around the World journey, a preview of which unfolds on the following pages, will conclude at our Car of the Year event, where the travelers will secure unprecedented slots as guest judges. From our festive send-off in Hawaii to this fitting finale in California, we invite you to join us on the ultimate adventure.

BRUCE WALLIN
EDITORIAL DIRECTOR



→ OCTOBER 13 THROUGH NOVEMBER 4, 2016 ←

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whether racing Ferraris through the California countryside, finding nirvana at a Balinese spa, yachting off the pink-sand shores of Bermuda, or simply traveling in style from one destination to the next, the passengers will enjoy unsurpassed personal service from the expedition's dedicated staff of journey managers, flight attendants, chefs, tour guides, and more.

Pre-boarding festivities commence on the evening of Thursday, October 13, 2016, with a celebratory dinner at the legendary Halekulani Hotel in Honolulu. The next morning, the 52 travelers will take flight, crossing the date line to begin a remarkable, unprecedented voyage around the globe—a page-turning journey like no other.

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FIJI

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THE OPENING CHAPTER of your journey begins with a barefoot plunge into soft white sands as you and your fellow travelers take over the bewitching Vomo Island Resort. This plush, 225-acre, 28-villa jewel is situated at the northern tip of Fiji's volcanic Mamanuca Islands, a setting so private it can be reached only by helicopter, seaplane, or speedboat. Snorkel, scuba dive, and kayak the turquoise waters to explore vibrant coral reefs. Retire to the island's spa for a hot-stone massage. Play a nine-hole round on the challenging par-3 golf course, then cozy up with a craft cocktail in the privacy of your beachfront suite. Or take a boat ride to the deserted sister island of Vomo Lailai, where staff will deliver all the gourmet trappings for a Champagne picnic. Indeed, Fiji is where you sit back, relax, and unwind in preparation for the life-changing adventure ahead.



AUSTRALIA

INDULGE

NEXT STOP: MELBOURNE, the culinary capital of Australia. For two days and two nights, you will be seduced by the pleasures of the palate, with an array of choices ranging from exclusive wine and black-truffle tastings to multicourse menus at some of the country's—and the world's—top restaurants. Home base will be the city's premier hotel, the Crown Towers Melbourne, which is set in a striking Southbank complex with 29 restaurants of its own. Day trips might include an insider's experience at the famed Queen Victoria Market, a leisurely winery tour in nearby Yarra Valley, or a behind-the-scenes visit to Melbourne's sporting museum and stadiums (the city is also known as the nation's sports capital). All in all, a true taste of the abundance of Australia.





INDONESIA

REJUVENATE

TO RECOVER FROM all of that fine food and wine in Australia, you will head to the lush mountains of Ubud on the island of Bali, where the group will take over the *Robb Report* Best of the Best spa resort Como Shambhala Estate for three days of blissful wellness. The Johns Hopkins Medicine internist Dr. Madhav Goyal, a leading authority on the health benefits of meditation, will join you in Bali, lending his expertise to help craft personalized spa and wellness programs for every interested guest. Optional excursions around the famed Indonesian island will include tours of temples and other sacred Buddhist sites, private visits with local artists and craftspeople, pre-dawn jungle hikes to watch the sun rise over volcanoes and rice terraces, and even biking and rafting through lush valleys and river gorges. The combination of wellness and culture—with an optional dose of adventure—should be just what the doctor ordered.





SRI LANKA

ENGAGE

NOW COMES THE time to stretch out and explore the tropical beaches, tranquil lagoons, fragrant teahouses, and historic sites of Sri Lanka's southern tip, where your base will be another *Robb Report* Best of the Best resort. Opened last October, Cape Weligama affords sweeping views of the Indian Ocean from its cliff-top perch near the 16th-century walled city of Galle. Sri Lanka (formerly Ceylon) is acclaimed for its fine teas and brilliant sapphires, and here you will enjoy a private tasting with members of the Dilmah family—the owners of the resort and the well-known Dilmah Ceylon tea brand—and insider shopping trips under the tutelage of a leading local gem expert. Of course, there will still be time for reef and wreck diving, surfing, and big-game fishing, or perhaps a visit to the massive coral-and-granite ramparts of Galle, a Dutch colonial fort that is now a UNESCO World Heritage Site. Or you can just wander Weligama's palm-lined grounds, where a crescent-shaped pool overlooks the ocean and a spa specializes in tea-infused therapies.





TANZANIA

EXPLORE

WHEELS DOWN AT Singita Grumeti, which is, simply put, the world's ultimate luxury safari destination. Regularly listed at or near the top of the planet's premier resorts—and, indeed, another *Robb Report* Best of the Best winner—the sprawling private reserve covers an area larger than the city of Los Angeles and shares an unfenced 128-mile

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 2016



CAR OF THE YEAR

ACCELERATE

EACH FALL, a select panel of editors and invited guests serve as judges at *Robb Report's* Car of the Year competition. It is an enviable task: having to test-drive, inspect, and compare a cadre of elite new automobiles in order to select the year's most exceptional example. In the evenings, participants share and debate their conclusions over fine wine and multicourse dinners prepared by top chefs, and the results of all this refined rumination are later featured in a special issue of *Robb Report*. Notably, Car of the Year has never been open to the public—until now. The final experience in your once-in-a-lifetime trip is a highly sought-after spot as a guest judge at Car of the Year. Based on previous events, you can expect to drive a baker's dozen of the planet's finest new vehicles, which in the past have included Bugattis, Bentleys, Ferraris, Lamborghinis, Maseratis, Aston Martins, and more. This thrilling denouement to the around-the-globe journey will indeed bring the pages of *Robb Report* to life. And when your trip concludes at the close of your Car of the Year session—on November 4, 2016—you and each of your fellow travelers will head home with a one-of-a-kind story to tell. **R**

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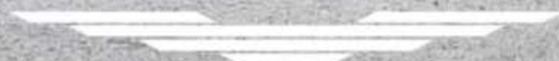
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—DARON DRYER,
COMLUX AMERICA

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Flexjet receives the first of a new fleet of custom Gulfstream jets; Wheels Up memberships offer perks well beyond air travel; and the skies clear for NetJets.

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BY MICHELLE SEATON

Plus: Top business aircraft models selected by the *Robb Report* Private Aviation Advisory Board.



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IN

IN THE HISTORY section of the website for Sperry Product Innovation, a Massachusetts-based business that makes packaging machines and other products, there is a brief biography of famed inventor and engineer Elmer Sperry, the great-grandfather of company founder Laurence Sperry. Known as the Father of Modern Navigational Technology, Elmer had more than 350 patents to his credit, including one for the gyrocompass, which became an essential navigating tool for warships and other vessels.

The website also includes a short biography of Elmer's son, Lawrence Sperry, who adapted his father's gyroscopic concepts for aviation and created the first autopilot system. The younger Sperry's invention is noted in "Automatic for the Pilot" (page 200), one of the features in this sixth annual *Private Aviation Sourcebook* from *Robb Report*. The story spotlights the latest cockpit features designed to keep pilots from making fatal mistakes.

Lawrence Sperry, who is said to be the first pilot to fly at night and was one of the first people to parachute for recreational purposes, showed no fear of making such an error on June 18, 1914. On that day he demonstrated the autopilot to the judges and crowd of spectators who had gathered on the banks of the Seine

River in Paris for the Concours de la Sécurité en Aéroplane (Airplane Safety Competition). Piloting a single-engine Curtiss C-2 biplane equipped with his gyroscopic stabilizing device and accompanied by his mechanic, Emil Cachin, Sperry made three passes in front of the judges' stand. The first time, he held both hands high to demonstrate that he was not handling the controls as the aircraft continued on a straight and steady course. On the second pass, Cachin climbed out on one of the wings, and then Sperry lifted his hands from the controls. The plane banked momentarily before the autopilot adjusted its attitude. On the third pass, Cachin and Sperry each stood on a wing, waving to the crowd as the plane, with the pilot seat empty, flew smoothly down the river. Sperry received the first-place prize of 50,000 francs and achieved instant fame when his handsome young face appeared on the front pages of newspapers throughout Europe.

Sperry made headlines again two years later, in the United States, for a presumably less successful demonstration of his invention. The story goes that on a November day in 1916, Sperry, a genius but also a reputed ladies' man and carouser, was giving a flying lesson over the coast of Long Island to a New York socialite when their plane crashed into the Great South Bay. Both were naked when they were rescued by duck hunters. Sperry claimed that they had lost their clothing during the crash.



Another theory holds that the couple were canoodling or engaging in activities of an even more carnal nature when they inadvertently disengaged the autopilot. The New York tabloid *Mirror & Evening Graphic* went with the latter story, running a front-page headline that read "Aerial Petting Ends in Wetting."

Alas, no one was able to rescue Sperry seven years later, in December 1923, when he departed from England on a foggy night in a Sperry Messenger, an aircraft that he designed. He was bound for the Netherlands but never arrived. His plane was found in the English Channel, and his body was recovered more than two weeks later. Sperry was 31 years old.

The fatal crash is included in the biography that appears on the Sperry Product Innovation website. The bio also alludes to the aerial-petting incident, noting that Sperry, who "was equally well known in his day for his daring hobbies and carefree lifestyle," is considered the founding member of the Mile High Club. **R**

Larry Bean
Executive Editor



**CROWD
PLEASER
LAWRENCE
SPERRY
WOWED THE
JUDGES AT THE
CONCOURS DE
LA SÉCURITÉ EN
AÉROPLANE.**

SPECIAL DELIVERIES

FLEXJET BEGINS ADDING GULFSTREAM JETS TO ITS FLEET. BY SHAUN TOLSON

IN

IN A HANGAR at the Savannah, Ga., headquarters of **Gulfstream Aerospace** (gulfstream.com) earlier this summer, two new customized versions of the G450 gleamed under spotlights, commanding the attention of the small group of guests and media members who had been invited to watch the fractional-shares provider **Flexjet** (flexjet.com) take delivery of the large-class business jets. They are the first two planes in a 50-aircraft order that Flexjet placed with Gulfstream last year. The deal includes 22 firm orders and options to buy an additional 28 aircraft.



RECEIVING LINES

KENNETH RICCI (TOP) SPOKE TO GULFSTREAM STAFFERS WHEN FLEXJET TOOK DELIVERY OF TWO NEW JETS.



In front of the audience, which included Gulfstream engineers and technicians who developed the G450, Kenneth Ricci, the principal of Flexjet parent company Directional Aviation Capital, spoke about his affinity for Gulfstream aircraft, how he has logged about 4,000 hours piloting Gulfstreams, and how he recently bought his own GV.



Later, Ricci spoke about his plans to make Flexjet the fractional-industry leader by adding a fleet of new long-range Gulfstream aircraft and by offering clients a new premium program that includes a dedicated crew for each jet and customized interiors for the aircraft, and another new program with a pricing system based on flight distances instead of flight times.

Flexjet is celebrating its 20th anniversary this year. For its first 18 years it was owned by the aircraft manufacturer Bombardier,

THIS PAGE: RICHARD BURKHART; OPPOSITE PAGE: PAUL BOWEN (TOP); RICHARD BURKHART (BOTTOM)





yet-to-be-determined number of new aircraft from Embraer and Bombardier, because as Ricci explained, those planes suit the needs of Flexjet customers. But the new Gulfstreams—which will include at least 10 G450s, and a combined total of 12 G650s and G500s—will significantly grow the company’s fleet of long-range aircraft. Before taking delivery of the two G450s, Flexjet had only 11 aircraft capable of transatlantic flights. The first G650 is expected to join the company’s fleet early next year. That aircraft has a cruising speed of 561 mph and a range of 8,055 miles.

To further differentiate itself from its competition, Flexjet is launching the Red Label program, a premium tier of fractional ownership that will feature the company’s new Gulfstream aircraft and only aircraft that are 5 years old or newer, low fixed

which supplied all of the jets for the fractional fleet. With the addition of the two G450 models, the company can now offer Gulfstream jets for the first time. Following the delivery ceremony, Ricci, seated in a leather armchair in one of Flexjet’s new aircraft, explained that the decision to place the order with Gulfstream came just after NetJets—the fractional industry’s leading company—signed a major purchase deal with Bombardier.

“Since NetJets went with Bombardier, we asked ourselves, ‘Do we want to be the guys who have that same product, or do we want to be differentiated by our product?’ People aren’t going to come to us only because we have Gulfstreams—we still have to provide good service—but it was a market niche that no one else was holding at the time.”

Flexjet’s relationship with Gulfstream is not exclusive. The company is purchasing a

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There's something about driving up to the airplane knowing it's waiting for you. It's a sense of accomplishment that's very special to me.

—MICHAEL SILVESTRO, CEO, FLEXJET

maintenance fees that reflect the newness of the jets, and a dedicated crew for each plane. “The pilots fly a specific [tail] number,” Ricci explained. “The fractional business used to be like an airline, where somebody who qualified in a Gulfstream might fly this plane next week and that plane the week after. We’ve changed that whole model because we think it offers safety and better service.

“Pilots like to be evaluated on how they’re doing,” he continued. “They want to know where they stand, and when pilots fly a specific airplane, their standing is very apparent. They can take pride of ownership not only in safety, but also in the pride that they’re achieving their missions. And mission achievement is what pilots like to do. I took a lot of pride to say that I flew around the world and never had a breakdown.”

Flexjet also offers the Global Access program, in which prices are based on flight distance, not duration. As Ricci explained, the

first hour of flight is always the most expensive because of the amount of fuel burned during takeoff. Once the plane reaches cruising altitude, fuel burn decreases and with it, the operating costs. “It’s all in getting the plane in the air,” he said. “So the longer you go, the lower your price per hour will be.”

The interior of each Flexjet Gulfstream will be customized to include an S-shaped galley and one of three distinct design motifs. Ricci likened the cabin designs to the varying decor found in Ritz-Carlton presidential suites. “You don’t say, ‘Oh gosh, I hope it’s great.’ You know it’s going to be beautiful. It might be blue, or it might be pink, but you know it’s going to be bespoke in its own right, and that’s what we were shooting for here. I’m sure not everybody loves a black couch, but no one can fault us for having something that’s elegant.”

Following the delivery ceremony, Flexjet CEO Michael Silvestro boarded one of his company’s

Bombardier Challenger 300s en route to New York and spoke about the appeal in general of private flight. “There’s something about driving up to the airplane knowing that it’s waiting for you,” he said. “It’s a sense of accomplishment that’s very special to me.”

A moment later, the Challenger sped down the runway, and as the wheels lifted and the tarmac disappeared from view, Silvestro smiled and said, “This is a thrill that never gets old.”

Flight Club

According to members of the *Robb Report* Private Aviation Advisory Board, the flight-services industry has stabilized. The companies that survived the Great Recession are solvent, and new companies seem to be on firm footing. One new business is finding success by borrowing from an old business plan, and an industry leader has a new but familiar leadership team.

“It’s déjà vu all over again,” says advisory board member James Butler, the CEO of Shaircraft Solutions. He is speaking of the industry as a whole, but he could be referring specifically to **Wheels Up** (wheelsup.com), a membership-based private aviation company that entered the market in 2013 with a fleet of Beechcraft King Air 350i turboprops and Cessna Citation Excel/XLS business jets. In May, Wheels Up announced an order for 35 new examples of the King Air 350i, a perennial *Robb Report* Best of the Best selection. But the aircraft are only part of the company’s appeal. “It’s about things other than the plane,” says advisory board member Keith Swirsky, the president of GKG Law. “It’s about the attraction that



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people have to the membership.”

Wheels Up memberships include benefits from the company’s Wheels Down club, a lifestyle, events, and concierge program that provides access to exclusive parties and events such as the Super Bowl and the Masters. Wheels Up recently partnered with the Greenbrier in West Virginia, enabling members to book preferred tee times on the resort’s members-only golf course and giving them access to special events at the Greenbrier Classic, a PGA Tour FedEx Cup event hosted by the resort.

Wheels Up was founded by Kenny Dichter, who revolutionized the private aviation industry in 2001 by launching Marquis Jet and

its 25-hour flight card. In 2010, Dichter sold the company to NetJets, which used to offer a host of concierge-style perks to its customers but has scaled back on them in recent years. With Wheels Up, Dichter has brought back and evolved this business model.

“Kenny hit it on the head with the trend, and he no doubt would say that his plane is superior and his price point is fine and people are flying the hell out of his product,” Swirsky says. “But I think people want to be a part of a club. They want to enjoy the benefits that club membership offers.”

Meet the New Boss

The new leadership team at **NetJets** (netjets.com) includes newly

promoted chairman and CEO Adam Johnson, who previously served as vice president of sales, marketing, and service, and Bill Noe, who has reassumed his roles as president and COO after briefly leaving the company. According to advisory board member Peter Agur Jr., the chairman and founder of the VanAllen Group, the NetJets shakeup is a promising development. “I’m optimistic that they’re going to realign themselves with the needs of the customer,” he says. “The CEO who just left [Jordan Hansell] was not perceived to be customer oriented, nor was he perceived to be an advocate for his own employees. So it appears that the change in leadership is likely to lead to better times for NetJets.”

Last year, **VistaJet** (vistajet.com) entered the U.S. market with a fleet of Global 5000s operated by Jet Aviation. In July, it introduced the Challenger 350 to the U.S. fleet with plans to have four by the end of the year. The Challenger 350s are operated by Priester Aviation. **IR**

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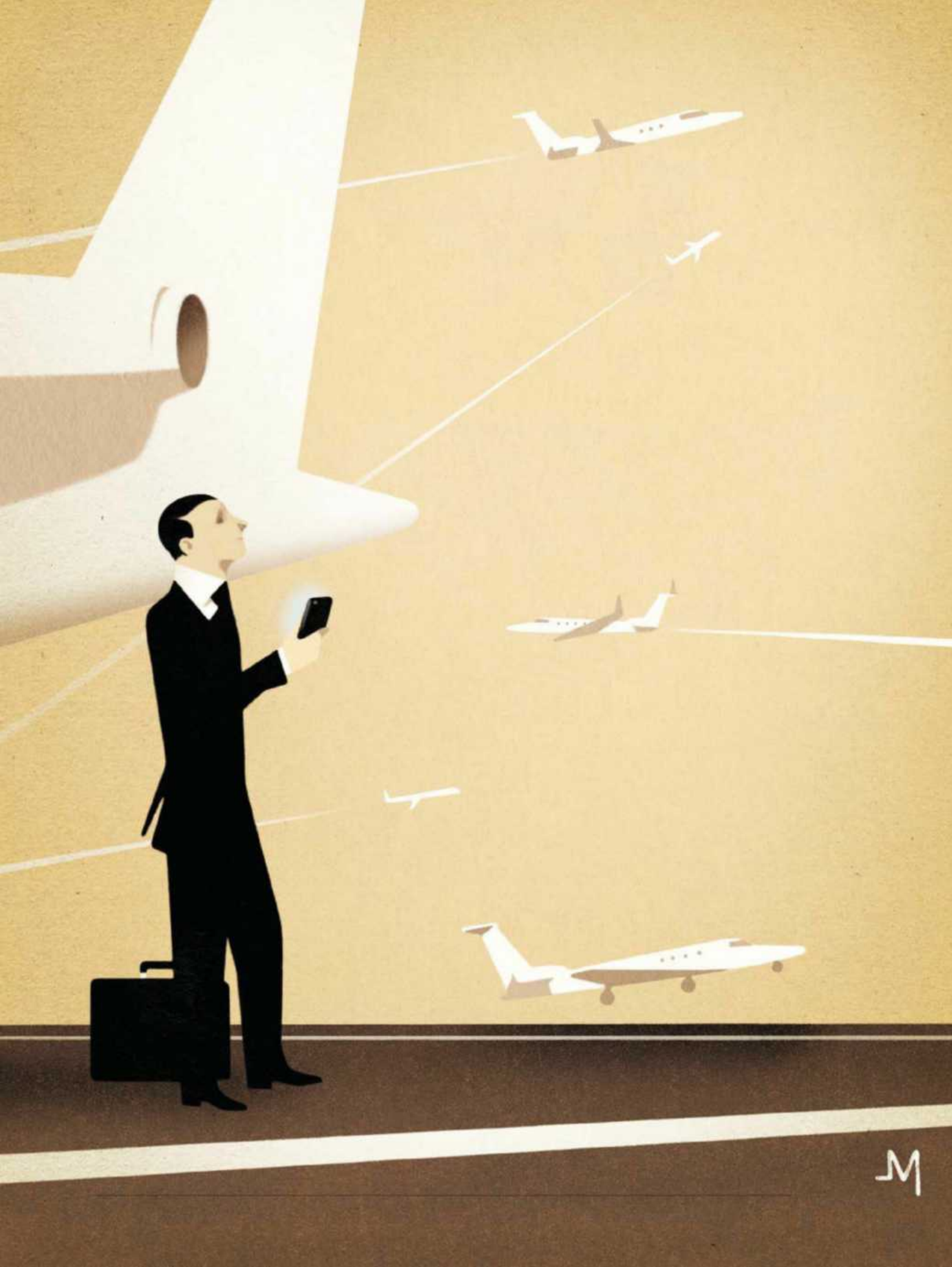
BY
MICHELLE SEATON

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AT AN AVIATION conference in 2007, PrivateFly founder Adam Twidell made a presentation in which he introduced his idea for an online portal for booking charter flights directly. It would allow customers to choose jets from multiple charter companies, giving them much more choice than any single company could provide. Customers would be able to select the specific jets they were interested in flying and compare the prices online.

Halfway through the presentation, Twidell was shouted down by an angry aviation executive. He asserted that Twidell did not understand the luxury industry and that no one would ever book a private jet over the Internet.

The executive had a point. Most private-aviation clients are over 40, and eight years ago many people in that age group were not yet accustomed to making large purchases online. Nevertheless, Twidell, a former Royal Air Force pilot, and his wife, Carol Cork, sold their home and exhausted their life savings to finance PrivateFly.



“ ”

[Travelers] are using [the service] surgically to make smart decisions about when and where to fly privately.

—JUSTIN SULLIVAN, CEO, UBAIR



They struggled at first to get charter companies on board and to attract clients. Around this time, Apple introduced the iPhone marketing slogan “There’s an app for that.” Twidell saw it and thought, why not design a smartphone app that would be a companion for his company’s service? The initial PrivateFly app was simple. It enabled users to locate the nearest airport and to view their charter reservations. “The philosophy was, ‘Well, this app is just a great marketing tool,’” says Twidell.

Now PrivateFly receives more than 200,000 unique visitors to its website every month, and many of its clients first contact the company through the smartphone and tablet app, which has been upgraded so that travelers can book a jet through it. The app will also find the nearest airport and help in choosing an aircraft that can land on that airfield. On the

way to the tarmac, a user can contact the pilot through the app and discuss the itinerary.

PrivateFly is one of several companies with aircraft-chartering apps. These companies include JetSmarter, which charges a membership fee of \$8,999 for access to its network of private planes and deeply discounted empty-leg flights. Victor and Ubair charge no fee and serve more as clearinghouses for the locations, flight schedules, availability, and prices of thousands of jets available for charter. All of these apps are designed to make chartering easier and more accessible. They also offer the ability to price any flight at any time, making pricing more transparent for jet owners and charter companies as well as passengers. This accessibility and transparency could change the charter business for everyone.

Twidell says these apps have an “eBay effect” on charter flights. Because you can use them to select an individual jet and can see what several operators charge for similar jets on similar routes, they can drive down prices. “PrivateFly is used by operators as a pricing benchmark,” he says. “If they have a new type of aircraft, they contact us and see what kind of pricing is appropriate. It stops operators from inflating their prices.”

Lower charter prices means a larger market, says Sergei Petrossov, the founder of JetSmarter, which has more than 3,000 aircraft in its network. “Traditionally, the jet market is smaller than the 1 percent; it’s the .1 percent,” he says. “We have expanded that market by 20 to 30 times. Our market potential is 10 million people.”

Justin Sullivan, the founder and CEO of Ubair, agrees that apps like

his company’s make chartering available to people who otherwise would never have considered it. Now they can easily compare prices, and they can find available aircraft in any region of the country. “They can take a commercial flight from JFK to Denver, then book a turboprop to go from Denver to Aspen. They are using it surgically to make smart decisions about when and where to fly privately,” says Sullivan. He notes that one presidential campaign is using his service extensively.

Aircraft owners and fractional-share owners also can find these apps useful. “There are absolutely times when it’s more effective not to use fractional jet hours and instead fly out and back with an on-demand service,” says Clive Jackson, the CEO of Victor, a company with 28,000 registered users that books 150 flights per month in Europe and the United States. Through its app, the company provides the prices quoted from the charter operators for each aircraft. This enables a traveler to compare costs. Victor charges a flat fee based on the net price of each charter booked through the app or website. The fee is set at a maximum of 10 percent and is always disclosed. “Our customers can price the flight through us and then go around the corner and book it through the operator directly, but they don’t,” says Jackson.

Once the booking is confirmed, Victor sends an itinerary that appears on the user’s smartphone Passbook app. The itinerary can be amended to add passengers, and it can be forwarded to guest passengers.

Although the companies claim that you can use the apps to book a flight instantly, most bookings come with a slight delay. After all,



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a jet charter will cost tens of thousands of dollars, and payment has to be secured through a separate process. With some apps, the booking request is sent to a central office, where it is processed the same way it would be if you had used the phone or an online form to book the flight. Someone physically confirms the details and gets back to you. JetSmarter operates differently. “Ours is the only true online transaction. Our service takes one minute to book your travel, and you are done,” says Petrossov. “We appeal to people who have used an online portal to fill out a form and then had to wait for a call back.”

Some of these companies are trying to change the nature of charter by selling individual seats on empty-leg flights at prices discounted deeply enough to compete with those of first-class commercial air travel. A coast-to-coast flight on a charter jet can cost \$30,000 to \$50,000, but if 10 passengers buy individual seats, then each can fly at a rate that is discounted 90 percent. “You are flying with strangers, sure, but you are still going to a private aviation field. You are still driving onto the tarmac to board,” says BlackJet CEO Dean Rotchin.

BlackJet’s members pay a \$5,000 fee for an account on the company’s app, which provides access to seats on jets traveling between New York, Los Angeles, Las Vegas, South Florida, San Francisco, and the Hamptons. Travelers usually have to reserve at least two days in advance, and they do not know the tail number of the aircraft or even what kind of plane they will be traveling on until the day before the flight. This is because BlackJet books the plane based on the number of people who have signed up for the flight.



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—SERGEI PETROSSOV,
FOUNDER, JETSMARTER

Rotchin says passengers generally do not care what type of plane they are flying on, as long it has comfortable seats and an enclosed lav. Also, BlackJet fills only the comfortable seats; no one sits on a divan or on the lav seat, he says. And no one seems to mind sharing a flight with strangers. “They are flying with people who have paid \$5,000 for a membership, and that puts them in a certain class,” he says. “They do want privacy. They do want to work, but they can also become friends.”

JetSmarter also offers per-seat bookings—for free to its members on its new JetShuttle Service, which just launched with flights from New York to Miami, Los Angeles to San Francisco, and Los Angeles to Las Vegas. These seats can be reserved up to two weeks in advance.

Victor, PrivateFly, and Ubair do not charge membership fees or offer individual seats on planes. “We feel that in this day you shouldn’t charge an upfront fee for membership, because you are asking people to pay before they know what the value of the service is, and because you are living off of someone else’s money, and frankly that sucks,” says Victor’s Jackson.

In the past few years, the Federal Aviation Administration has shut

down several companies that offered per-seat charters, calling them illegal. Those that remain, including JetSmarter and BlackJet, have agreements with the Department of Transportation that ensure all the aircraft they book comply with the FAA’s Part 135, the regulations that require extra safety measures for commercial flights. “For our one-way flights on a per-seat basis, JetSmarter is a licensed public charter operator,” says Petrossov, noting also that the aircraft meet the maintenance, safety, and insurance standards needed to receive a Wyvern or ARGUS certification. “We have a license from the DOT to offer these per-seat services.”

According to Rotchin, BlackJet operates within the law because it is never looking to fill seats on an existing flight. The company books the flight—with an ARGUS platinum- or gold-rated charter operator—after clients have reserved seats. “We work with the DOT to make sure we are complying with the letter and the spirit of the law,” he says. “It’s completely kosher.”

Though companies are still experimenting to determine the best model for making charter flights more accessible and convenient for a new generation of travelers, the apps they offer have the power to disrupt the charter industry in a way that will expand it and benefit charter customers. “It’s good to see so many new apps out there,” says Twidell. “It’s great to have competition, because so many people are now booking jets online.” **R**

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INTERIOR MOTIVES

NEW TECHNOLOGIES AND LIGHTWEIGHT MATERIALS
PROVIDE THE IMPETUS FOR AIRCRAFT-CABIN DESIGNERS
TO BECOME MORE CREATIVE. **BY MARY GRADY**



JUST AS JET manufacturers continually seek to produce aircraft with more powerful engines and longer range, the companies that design custom interiors compete to create the most efficient, attractive, and comfortable cabins. Their designers, engineers, and customer-service specialists will work with you to meet your requirements for a living space that allows you to conduct business while in flight or just sit back and relax.

These shops can take a green jet (one with a bare interior) straight from the factory assembly line or an older jet ready for refurbishment and create a design that incorporates the lightest

interior motives



DREAM ON
GREENPOINT
TECHNOLOGIES'
INTERIOR FOR A
BOEING 787
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possible materials and makes the most use of the cabin's limited space. The shops also must comply with strict international aviation standards to ensure that all of their constructions and materials are safe and functional, even when the jet is traveling at speeds faster than 550 mph and altitudes as high as 40,000 feet.

Weight saving is essential. Every ounce shaved off the interior allows for additional fuel capacity, which will extend the aircraft's range. Saving weight also makes the aircraft more fuel efficient, which reduces the operating costs. According to an estimate that Colin Sirett, the head of research and technology for Airbus in the United Kingdom, gave to *BBC News* last year, an extra kilogram can translate to roughly \$1 million in operating costs over the lifespan of an aircraft. Though he was referring to airliners, the custom shops

nevertheless understand that every pound counts with a business jet. "We found that we could get better soundproofing with less weight by layering and staggering the materials," says Daron Dryer, the vice president of engineering at Comlux America, an Indianapolis-based company that performs VIP interior completions and refurbishments on large aircraft built by Boeing, Airbus, and other manufacturers. (The company is part of Comlux the Aviation Group, an international charter-service provider headquartered in Zurich.)

The custom shops also have to keep up with the latest technology and be able to incorporate it into their designs. In this way, they will meet the expectations of jet owners—and charter customers, who can offset some of the costs of ownership. "When you're driving





up to your aircraft in your modern automobile, you don't want to take a step back in time when you get on your airplane," says Dryer. "We have to take all that integration, all that easy user interface that our customers would expect in a high-end automobile, and surpass it."

He says that new materials and new products also are creating more possibilities for multifunctional interiors. "The aircraft-grade galley components, like coffee makers, espresso machines, and even cooktops, are becoming lighter and more aesthetically pleasing," Dryer says. "Before we had to hide them behind partitions and walls; now we can integrate them into the cabin, so you can use the same space for dining and working and socializing. These new components help to create an open and modern look, with a few large spaces instead of a lot of smaller rooms."

Comlux is among the companies that foresee a novel use for organic light-emitting diode (OLED) screens, the kind used for TVs. Custom shops will be able to create large simulated windows that give you the illusion of looking through the fuselage of the aircraft and into the sky. Presently, they are used for more mundane purposes. "The screens now are so thin we can apply them to a surface to create a touchscreen or to project a work of art," Dryer says.

Carbon fiber and other composite materials have enabled engineers who worked on the Boeing 787 Dreamliner and the Airbus A350 to minimize the aircraft's weight while enhancing its structural strength. These materials now are becoming popular for cabin designs. Flying Colours Corp., a company headquartered in Ontario that maintains and refurbishes aircraft and designs, completes,



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LARGEST
PASSENGER
JET, THE 747-8.**

and converts interiors, last year created a predominantly carbon-fiber interior for a client's Bombardier Challenger 850. According to the company, the client selected the material for purely aesthetic reasons, choosing to replace the wood veneer for the tables, galley surfaces, bulkheads, and sidewalls with black and gray accent colors.

"We're also seeing many requests for lightweight real granite stone flooring in a multitude of colors," says Kate Ahrens, the vice president of design at Flying Colours. Other design trends include the use of vibrant colors for leather upholstery and carpeting. High-sheen leather finishes

also are in vogue, Ahrens says. "Clients want to be more daring with seat designs and leather selections overall."

Flying Colours recently completed its first custom interior for a Sikorsky S-92 nine-passenger helicopter. The design features lightweight granite flooring, white leather seats with electric-blue crocodile-skin insets, and wood veneer trim with a high-gloss blue finish.

The use of three-dimensional printing has expanded the limits of cabin designs. Greenpoint Technologies, a company based in Kirkland, Wash., that specializes in designing and manufacturing interiors for Boeing Business



Jets, has embraced this technology. (The company's sibling business, Greenpoint Aerospace, refurbishes and maintains business aircraft made by Gulfstream, Bombardier, Beechcraft, and other manufacturers.) Greenpoint's engineers create 3-D models on a computer, then export that design directly to a 3-D printer to fabricate a wide variety of parts. The process is especially useful—and cost effective—for creating custom cabin features with complex designs.

Popular features with Greenpoint clients include lightweight stone veneers, hardwood flooring, doors controlled

by electric sensors, and walls covered with OLED digital screens, like the ones that Comlux envisions serving as virtual panoramic windows in cabins.

"Ultimately, we're trying to give the client the same lifestyle in flight that they would have on the ground," says Comlux's Dryer, "and without their having to make any sacrifices just because they're traveling in a jet."

COMLUX AMERICA, COMLUXAVIATION.COM; **FLYING COLOURS CORP.**, FLYINGCOLOURSCORP.COM; **GREENPOINT TECHNOLOGIES**, GREENPNT.COM



Come Fly with Me

BY MICHELLE SEATON

AT THE START of the jet age, Bill Lear and other aircraft builders counted on celebrity endorsements—not just of their products but also of the lifestyle that went with owning a private jet. Frank Sinatra became an early adopter 50 years ago, in 1965, when he took delivery of one of the first examples of the Learjet 23. He named it *Christina II*, after his youngest daughter. A week after taking possession of the plane, Sinatra flew it to the Newport Jazz Festival, where he resurrected his singing career.

By modern standards, the Learjet 23 did not have a lot of space, just enough for two leather seats in back, a port-side seat near the door, a three- or four-person divan on the starboard side, and, on Sinatra's plane, a pullout card table. His Learjet also included a liquor cabinet, the contents of

which helped ease Sinatra's fear of flying. (Before every flight, his valet—an ex-Navy officer—would call airports along the route to double-check weather reports.)

The jet's real appeal to Sinatra and his Rat Pack friends was that it could shuttle them quickly between Los Angeles, Las Vegas, and Sinatra's home in Palm Springs. With a top speed faster than 500 mph, the jet enabled hasty exits, which proved handy the time that Sinatra and Dean Martin got into fisticuffs with fellow diners at the Polo Lounge in Beverly Hills during a birthday celebration for Martin. When the plane picked them up at a nearby airport the following morning, Martin sported a black eye and blood on his shirt, while Sinatra wore a makeshift sling on his arm. No matter. They were up and away in a few minutes, heading to

another state to wait out the news cycle and let their injuries heal out of the public eye.

Sinatra and Mia Farrow flew in the jet to the south of France for their honeymoon. He loaned it to Elvis Presley on the occasion of his elopement with Priscilla. Marlon Brando and Sammy Davis Jr. took it to Mississippi to join Martin Luther King Jr. in a civil-rights march, and Dean Martin loved to take it to movie sets. Sinatra sold the Learjet in 1967 and purchased a Gulfstream II.

Elvis was so impressed with jet travel that he bought two jets for himself. The first was a Corvair 880, a narrow-body airliner that he acquired 40 years ago, in 1975. He paid \$250,000 for the plane and then spent more than \$350,000 customizing the interior. When completed, it featured a forward lounge with club and divan seating, a conference room and dining area with its own refreshment center, a bedroom with a queen-size bed, and a private bathroom with a gilded washbasin and faucet. The jet's videotape system linked with four television sets, and the audio system included 50 speakers. Like Sinatra, Elvis named the plane after his daughter, dubbing it *Lisa Marie*.

Shortly after buying the Corvair, he purchased a Lockheed Jetstar, for \$900,000, to use while he waited for the work on *Lisa Marie* to be finished. The interior of that plane, called *Hound Dog II*, was far more conservative. It sat 10 passengers in a four-seat club area up front and a divan and two club seats in the rear.

Lisa Marie made its final passenger flight in August 1977, when the actor George Hamilton, Priscilla Presley, and the jet's namesake flew from California to Memphis for Elvis's funeral. **R**



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AUTOMATIC FOR THE PILOT

THE LATEST COCKPIT FEATURES ARE
MAKING IT SAFER FOR YOU TO FLY
YOUR PLANE. **BY MARY GRADY**

A

ACCORDING TO THE Federal Aviation Administration, on average, once every four days in the United States a fatal crash occurs when a pilot flying a small private airplane loses control of the aircraft. Actions such as banking too steeply or climbing too slowly can quickly develop into an aerodynamic stall or spin that produces the loss of control (or LOC as the FAA calls it). A crash results when the pilot fails to execute corrective actions for reasons that can include poor judgment, lack of experience, lack of ability, or impairment. Stalls are the number-one cause of fatal crashes of small aircraft, according to the FAA, which cites this type of LOC in about half of all fatal accident investigations.



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SAFETY NETS

THE CIRRUS SR-22T AND VISION SF50 PERSONAL JET (TOP) ARE EACH EQUIPPED WITH A FULL-AIRCRAFT PARACHUTE, AND THE PIPER M600 (ABOVE) CAN INCLUDE A HYPOXIA MONITORING SYSTEM.

But new technologies, including some that are just now becoming available, are expected to reduce the crash and fatality numbers dramatically by essentially increasing the autonomy of the airplane so that it is more difficult for pilots to make mistakes.

One of the more prevalent new safety systems is electronic stability protection (ESP). It is a feature of Garmin flight decks and has been available for several years in small aircraft such as Cirrus single-engine airplanes and Beechcraft King Air

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If pilot interaction with the avionics hasn't occurred for a certain pre-set time while the aircraft is at high altitudes, the avionics will ask, "Are you alert?"

—JESSICA KOSS, GARMIN SPOKESPERSON

twin-engine turboprops. "The parameters are in most cases set so if the pilot exceeds a bank of 45 degrees, ESP will nudge you back in the opposite direction, just gently, so you'll hardly notice it," says Jessica Koss, a spokesperson for Garmin. "If you continue that bank, say to 50 degrees, the resistance grows stronger."

You can disengage the system when using the airplane for flight training or when practicing aerobatic maneuvers. The system automatically turns off when the plane is within 200 feet of the ground, Koss says, in case you want to pull up the nose higher than normal to slow the airplane and ensure a gentle touchdown.

Technologies that help pilots to fly the airplane are not new. The American aviation pioneer Lawrence Sperry demonstrated the first autopilot in 1914 at an air show in France. It kept his airplane straight and level and on a steady compass heading. In the century following Sperry's demonstration, systems steadily advanced to the point where today's airliners virtually fly themselves from takeoff to landing. But most small private aircraft have more limited autopilot capabilities. You can use autopilot during the cruising stage of a flight, but during takeoff and landing and when you are maneuvering around clouds and weather, you fly manually.

Larry Anglisano, the editor of *Aviation Consumer* magazine, says autonomous-flying features such as ESP are entering the marketplace on advanced personal aircraft all the time. "Some autopilots have a straight-and-level button that the pilot can press, and it will automatically level the wings if a pilot allows the

aircraft to get into an unusual attitude," he says. Recent years also have seen the arrival of terrain-warning systems that display a colored map with dangerous areas highlighted, and sound an audio warning when the airplane flies too close to a mountainside, man-made obstructions (such as antennae), or the ground.

Those systems alert the pilot; others alert or just inform people on the ground. "We now have satellite flight tracking, which automatically pings your position," says Anglisano. "For a monthly fee, these services will track your flight and post it on the Internet, in real time, so your family can watch you fly across the country. The system also has an SOS function. If you don't arrive on schedule, the system automatically triggers a search-and-rescue alert, and it knows your exact position." The SOS and location-reporting features can also be activated by the pilot, in case of

an off-airport ditching.

One of the newer safety features provides protection from hypoxia, which occurs when you are not taking in enough oxygen. Pilots flying at altitudes higher than 12,500 feet in unpressurized aircraft are required to use supplemental oxygen, to ensure that they remain mentally focused as the cabin's oxygen level falls. But if the oxygen system fails, you may not notice the onset of hypoxia, because it occurs so gradually. You can be unaware that you are losing the capacity to think clearly and respond appropriately. You may even feel euphoric, but soon you will lose consciousness. Crashes involving hypoxia are rare, but when they occur they usually are tragic. The airplane continues to fly for hours on autopilot—long after the occupants have succumbed to the lack of oxygen—until finally running out of fuel and crashing from a high altitude.



**AIR ALERT
GARMIN
OFFERS THE
EMERGENCY
DESCENT MODE
FEATURE WITH
ITS G3000
FLIGHT DECK.**



As a safeguard against such a scenario, Garmin offers a hypoxia monitoring system with its G1000 and G3000 flight decks. “We call it Emergency Descent Mode,” says Koss. “If pilot interaction with the avionics hasn’t occurred for a certain pre-set time while the aircraft is at high altitudes, the avionics will ask, ‘Are you alert?’ If no acknowledgement has been made after a few more tries, the aircraft will automatically descend to 12,500 feet.” At that altitude, the oxygen levels are high enough for the occupants to recover. The system is available in Piper’s new M600 single-engine turboprop and in Cirrus models. The system does not yet have the capability to detect mountains or air traffic along its descent path.

“The takeaway is that these are sophisticated autopilot systems, and they are going to prevent loss-of-control accidents,” says Anglisano. An autopilot system now is more than just a convenient way to get relief from a tedious chore, he says. “It’s your second set of eyes, watching over you.”

While newer systems are designed to work as autonomously as possible, other safety features require the pilot

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Every opportunity we get to ... deliver people safely on their mission, we’re going to do that.

—BEN KOWALSKI,
CIRRUS SPOKESPERSON

to make the right decisions, and in those cases, training is key. Cirrus learned the value of pilot training when it made full-aircraft parachutes a standard feature on all its aircraft. The parachute does not deploy automatically; pilots decide whether to deploy it, and when the feature was first introduced, some made the wrong choice. The chute is stored in the fuselage and deployed by a small rocket, which damages that area of the airplane when it ignites. Reluctant to cause any damage, pilots would consider the parachute a last resort. Or they would become preoccupied

with trying to address the emergency and delay the chute deployment until it was too late.

Travis Klumb, the director of flight standards, operations, and customer experience at Cirrus, says the system seemed so obvious and simple—pull the handle, deploy the chute—that initially the company did not place great emphasis on training pilots how to use it. “But what we found was that we had to educate people about the decision-making leading up to that action,” he says. The company designed a training program that presents various scenarios in which you should use the parachute. The goal is for you to know in advance of an in-flight emergency when to deploy it. Statistics show an increase in use of the parachute since 2012, when the training program was implemented, and a decrease in fatalities involving the Cirrus fleet.

As for forthcoming safety systems, the aircraft and avionics manufacturers are reluctant to discuss new technologies until they are ready to release them to the market. But expect more autonomy for the planes and more protections for pilots. “Every opportunity we get to further protect the aircraft and deliver people safely on their mission, we’re going to do that,” says Ben Kowalski, a Cirrus spokesperson.

Aircraft now in development could include a so-called go-home button, which would find the nearest airport and land the airplane autonomously if the pilot were incapacitated or disoriented. Future full-aircraft parachutes might deploy on their own under certain conditions, and further in the future, you might be able to just say, “Take me home,” and then relax while the airplane flies itself to your local airport. **R**

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DON'T HESITATE TO ASK

YOU CAN AVOID PITFALLS OF PURCHASING AN AIRCRAFT
BY HAVING YOUR AVIATION BROKER OR ADVISOR ANSWER
THESE 10 QUESTIONS. **BY MICHELLE SEATON**

IF

IF YOU ARE a first-time buyer of a business aircraft, you should be asking yourself many questions before embarking on the quest to find the perfect plane: How often will I fly and how far? How much will I need to work or sleep en route to my destinations? How much luggage will I need to stow? How tall are my typical passengers and how much luggage will they bring? How long will I stay at each destination? How comfortable am I with the idea of other people chartering my plane?

Once these questions have been considered, you should seek expert advice on what type of aircraft will best suit your needs. You will also want help negotiating a good price, finding any hidden issues with the aircraft, financing the purchasing, closing the sale, and hiring the personnel who will fly and maintain the plane.

Buying an aircraft is a complex process, and receiving the right advice can be key to completing it in a satisfying fashion. Members of the *Robb Report* Private Aviation Advisory Board were therefore asked to weigh in on the top questions you should ask a broker or advisor to determine if he or she is the right person to guide you through the purchase.



1 Who pays your fee?

Begin by asking the broker or advisor about his or her revenue stream. Most brokers are like real estate agents in that they are paid only when a deal closes. While it is normal and expected for a broker to take a fee from a seller for selling his or her aircraft, you may want to hire a broker—and pay a fee—for that person to steer you through the buying process. If your broker is also representing sellers, you should know which possible transactions would carry a conflict. Sometimes brokers take referral fees from other brokers



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AS MANY AS 18
PASSENGERS.**

for funneling buyers to a specific listing. Some brokers will receive fees from both the buyer and the seller in a specific deal. This is not illegal, but it may affect the quality of the advice you receive. A reputable broker will disclose these potential conflicts, but you need to ask about them. “We are in an unregulated field,” says Kevin O’Leary, the president and CEO of Jet Advisors. “You need to ask the advisor or broker to sign something that says he’s not making money from someone else in this transaction.”

“You have to understand the advisor’s position in the market,” says Lee Rohde, the president and CEO of Essex Aviation Group. “I only do acquisitions. You’ll never see me list a plane, and I never take referral fees. Some people buy and sell jets and do take referral fees. Not that there’s anything wrong with that, but I’d be skeptical that the plane the broker is listing is the best plane for you.”

Walter Kraujalis, the president of AeronomX, says that brokers who both buy and sell should be transparent. “If I’m selling a plane that might be a fit for a buyer, I disclose that conflict. I have to say, ‘Look, this guy is paying me to get top dollar, and you are paying me to get bottom dollar, and the two shall not meet.’”

Some advisors itemize their fees for other possible eventualities. For instance, if after consulting with the advisor you decide to use charter or fractional services instead of buying an aircraft, he or she still needs to be compensated for advising you. You should know going into the process what that fee might be.

2 Do you specialize in a particular type of aircraft or a particular type of ownership option?

Many brokers focus on one type of aircraft or one type of ownership option. Some deal only in fractional

shares, some only in helicopters or light jets or large jets. This is not necessarily a negative, unless you decide during the process that you want something other than what the broker is offering. In that case, you might need to hire someone else. Other brokers may not say that they specialize, but they have done deals only with jets from one manufacturer. Ask questions about the breadth of research being brought to the table.

“We come in with multiple iterations of spreadsheets of all kinds of options in every category and all of the costs associated with them,” says Kraujalis. First, he says, clients look at the spec numbers and pictures of the planes that will meet their travel needs. “Then we go to the airport and touch some of the planes. Then you should charter some of them, see how they feel. Then we talk about the [secondary] marketplace and how many sellers there are and how motivated they might be. It’s a process.”

Not surprisingly, board members suggest retaining someone with knowledge about a wide variety of aircraft and buying options, as well as financing, the legalities of ownership, and working with a management company.

3 Who are your references, and can I contact them?

Obvious as this question may be, board members note that first-time buyers rarely ask it. Many new buyers just hire the same advisor or broker who a friend worked with. “If you know someone who has used a broker or consultant, you have to ask specific questions about how that broker came up with information,” says Kraujalis. “How did he find specific aircraft? How diligent was he during the deal? You can’t just ask if he was a nice guy.”

According to O’Leary, you should ask how many transactions a broker

has completed involving specific categories of aircraft, and how the broker documents what he or she has learned from those transactions. “[A broker or advisor] will tell you that a certain jet is amazing,” says O’Leary. “Well, how do they know that? How do they access written information on past deals and past issues with different jets? You can go years between deals on similar jets. It’s like attorneys filing case law: You want them to be able to go to a written resource of past deals and past research to back up their opinions.”

4 Do I really need to own an aircraft?

Brokers often quote this rule of thumb: If you fly more than 200—or 300 or 400, depending on the broker—hours a year, you are a good candidate to own a plane; if you fly fewer hours, you should stick with charter or fractional ownership. But according to James Butler, the CEO of Shaircraft Solutions, that rule is too simplistic; it does not take into account the myriad factors that should be considered.

“Think about whether you really want to manage an aircraft, hire and manage a chief pilot and crew, and deal with the fact that the aircraft is sometimes going to be down for maintenance,” he says. He also stresses that airplanes are not liquid assets. It can take more than a year to sell an airplane, and models can lose value according to market fluctuations over which owners have no control.

O’Leary agrees that factors other than hours flown should be taken into account. “An airplane is supposed to make your life easier,” he says, “not more complicated.”

Many of Kraujalis’s clients consider options other than ownership, using charter, fractional shares, or jet cards so that they travel in an aircraft that suits each trip. “If what you want is access to private flight, there are so many options to go after without

buying a whole plane,” he says.

A good candidate for jet ownership, says O’Leary, is someone who can save enough time with that aircraft to offset the cost. “We tell clients that in some cases, owning a plane can save you 21 days of travel,” he explains. “If in that time you can do another deal or significant work that equals the cost of the plane, then you should look hard at it. If all that extra work doesn’t offset the cost of the aircraft, then you should wonder if it’s the right purchase.”

5 Which aircraft features are worth a premium price?

Ideally you will have a lot of experience with private aviation before beginning the purchasing process. This will enable you to detail what you like and dislike about various types of aircraft. “I do ask people what they like about different planes, but it’s more important to find out what they can’t stand and don’t want to put up with,” says Rohde. He cites one client who hates trenched floors. He prefers to fly in jets with flat floors. Another client, an avid golfer, needs lots of baggage space to stow his golf bags as well as his luggage. A third client is 6 foot 6 and insists on flying in aircraft with club seating because otherwise he feels squashed. Such demands may require larger aircraft than the clients originally envisioned.

“I hear people say, ‘I’m 6 foot 1, and I hate to duck.’ Fair enough, but are you willing to pay an extra 30 percent for a stand-up cabin? Do you hate ducking that much?” asks O’Leary.

A golfer who travels with family may have to ship the bags and clubs to the destination. Someone who travels coast to coast with large groups of passengers and lots of luggage may have to put up with a fuel stop. An aviation advisor should tell you when your wish list is counter to your financial interests or is setting you up for frustration.

O’Leary notes that the advisor should also be able to point out features that, while attractive to you personally, are not valued as highly by the market and therefore will not support the aircraft’s residual value should you choose to sell it at some future time.

6 Should I consider a pre-owned aircraft instead of a new one?

Some buyers feel that purchasing a jet is like purchasing a car: Of course you want a new one. But an aviation advisor should ask buyers to look at all options, including older aircraft.

A pre-owned jet can cost less than half the price of a new one. Furthermore, the aggressive depreciation of value has already taken place with the pre-owned aircraft. It may need interior refurbishing and require new avionics. Neither is a minor investment, but the total cost of the aircraft and the upgrades usually will be significantly less than that of a new jet.

Advisory board members also note that safety is seldom an issue with pre-owned jets. They say that, in the United States at least, a 10- or even 20-year-old jet that is well maintained will be no less safe than a new one.



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7 What are the projected resale values of the aircraft you recommend?

“Never buy anything without having an exit strategy,” says Kraujalis. Aircraft in general are very vulnerable to marketplace whims, and a jet model is apt to go out of fashion in part because manufacturers are releasing new iterations every few years that fly a little farther and a little faster than their predecessors. Some models are perennial favorites, but a crash or recall can cause their value to plummet. A good advisor has a handle on past resale values of different jets and can say which ones are most likely to hold their own on the secondary market in three or five years’ time. They know what is in the pipeline from each manufacturer, and they know how the aviation market as a whole cycles through boom and bust times—though, O’Leary adds, like economists, aviation advisors can find it difficult to predict the next financial crisis.

According to Kraujalis, buyers should be aware that seldom do owners make money when they sell their aircraft. “The most common thing is that you lose money,” he says. “The only question is how much.”

8 After I buy my aircraft, should I make it available for charter?

Many first-time buyers assume that they can offset the cost of their aircraft by putting it up for charter. Ten or 15 years ago, that was a standard part of a broker’s sales pitch, particularly to clients new to jet ownership. It sounds like a great idea to rent the plane out when you are not using it and then apply those proceeds to the operating costs. But the board members say that chartering the plane benefits charter operators far more than it does the owner. They point out that an aircraft is a depreciating asset, and that additional



I do ask people what they like about different planes, but it’s more important to find out what they can’t stand and don’t want to put up with.

—LEE ROHDE, CEO, ESSEX AVIATION GROUP

flight hours push the engines closer to major overhauls. Also, racking up a lot of charter hours may require hiring extra crew or leave you without the plane at crucial times.

“I have a lot of clients who used to put their planes out for a lot of charter, and they don’t anymore,” says Rohde. “They have realized that the plane is for their use, and they don’t like having it out for three days at a time. Others have very structured schedules, and they are comfortable with a specific charter agreement.”

Butler advises clients to be cautious about promises made by charter companies. “It’s easy to put together a nice brochure and offer up a block program to charter out your airplane, but more charter hours means more expenses for you,” he says. “What kind of guarantee or commitment are they going to come up with to offset the costs?”

9 What kind of inspections should the aircraft undergo before I purchase it?

The pre-buy inspection of a pre-owned aircraft is a formal trip to a maintenance facility to determine if there are any issues that will affect the sale. Advisory board members caution against having the inspection conducted at the same facility where the plane has been repaired in the past. “You may want to fly the plane to an inspection site that will be at or near where you plan to base the aircraft,” says Rohde. “Let the people who are going to be asked to maintain it going forward have a look at it.” This is especially important if

you plan to invest in upgrades after the purchase. Having an inspection done at your own facility will enable you to get estimates on specific upgrades before you buy.

Kraujalis says that your broker or advisor should be present during the inspection. “You don’t want them to sit back and wait for the report to come in. You want somebody to be there when they open the plane up.”

“The general rule is to make the pre-buy as intense as you can,” says O’Leary. “But the market dictates some of this. If the plane is in high demand, you might not be able to require as many inspections.”

10 Can you help me find someone who will manage the aircraft?

Aircraft owners often will have a choice between a larger company and a smaller one. Each can have benefits. The larger company may offer discounted fuel and other perks; at the smaller company, everyone may know you and your plane. “Some people prefer to work with a company that has all the bells and whistles,” says Rohde. “Others want a more personal relationship.”

Some management companies charge suspiciously low fees up front because they add costs at the back end. “But what will those charges be and when will they come along?” O’Leary asks. A good advisor will help you find a management company with a fee structure that is right for you. He says, “You can make as big a mistake choosing the management company as you do finding the jet.”



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Air Supremacy

These business aircraft have been selected by the *Robb Report* Private Aviation Advisory Board as the top models currently in service and in production. They are categorized according to their size and capabilities.

Large-Cabin Ultralong-Range

The aircraft in this class can cross nearly half the globe nonstop and provide ample space for groups of people who need to work and rest during flights that may exceed 12 hours. Although this class contains just one option at this point, it is expected to add the Bombardier Global 7000 and the Dassault Falcon 8X in 2016 and the Bombardier Global 8000 in 2017.

Gulfstream G650ER

PRICE: \$66.5 MILLION

RANGE: 8,630 MILES

CITY PAIRS: LOS ANGELES TO MELBOURNE; HONG KONG TO NEW YORK

CRUISING SPEED: 561 MPH

TYPICAL CABIN PASSENGER

CAPACITY: UP TO 18

SELLING POINTS: BIGGER AND FASTER AND FLIES FARTHER THAN ANY OTHER BUSINESS JET IN SERVICE.

gulfstream.com

Ultralong-Range

The jets in this category can travel more than 6,000 miles, and their cabins are large enough to include dedicated meeting and eating spaces, and dedicated rest areas for crew members and passengers. These aircraft traditionally have been favored by multinational corporations that shuttle C-level executives around the globe and by heads of state who need to work while traveling.

Bombardier Global 6000

PRICE: \$62.3 MILLION

RANGE: 6,904 MILES

CITY PAIRS: LONDON TO CAPE TOWN; SAN FRANCISCO TO MOSCOW

CRUISING SPEED: 561 MPH

TYPICAL CABIN PASSENGER

CAPACITY: 13

SELLING POINTS: EXCELLENT RANGE; ROOMY, COMFORTABLE CABIN.

businessaircraft.bombardier.com

Dassault Falcon 7X

PRICE: \$53.8 MILLION

RANGE: 6,847 MILES

CITY PAIRS: PARIS TO TOKYO; JOHANNESBURG TO LONDON

CRUISING SPEED: 528 MPH

TYPICAL CABIN PASSENGER

CAPACITY: 12

SELLING POINTS: FUEL EFFICIENT; CAN LAND ON AND TAKE OFF FROM RELATIVELY SHORT RUNWAYS.

dassaultfalcon.com

Gulfstream G550

PRICE: \$61.5 MILLION

RANGE: 7,767 MILES

CITY PAIRS: LONDON TO BEIJING; LONDON TO SEATTLE

CRUISING SPEED: 528 MPH

TYPICAL CABIN PASSENGER

CAPACITY: UP TO 18

SELLING POINTS: GOOD RESALE VALUE; EXCELLENT PERFORMANCE FOR THE PRICE; MANY OPTIONS FOR CABIN CONFIGURATIONS.

gulfstream.com

Large

The jets in this category have ranges of more than 5,000 miles and generally boast much better runway-performance numbers than the ultralong-range aircraft. They contain full-service galleys and abundant baggage space, and are equipped with superior cabin-management and communications systems.

Bombardier Global 5000

PRICE: \$50.4 MILLION

RANGE: 5,984 MILES

CITY PAIRS: LONDON TO SEOUL; NEW YORK TO HONOLULU

CRUISING SPEED: 561 MPH

TYPICAL CABIN PASSENGER

CAPACITY: 13

SELLING POINTS: COMFORTABLE CABIN; AMPLE SEATING; GOOD RUNWAY PERFORMANCE.

businessaircraft.bombardier.com

Dassault Falcon 900LX

PRICE: \$43.3 MILLION

RANGE: 5,466 MILES

CITY PAIRS: LONDON TO MUMBAI; NEW YORK TO MOSCOW

CRUISING SPEED: 495 MPH

TYPICAL CABIN PASSENGER

CAPACITY: 12

SELLING POINTS: LARGE CABIN WITH MANY CONFIGURATION OPTIONS; EXCELLENT RUNWAY PERFORMANCE.

dassaultfalcon.com



Gulfstream G450

PRICE: \$43.15 MILLION

RANGE: 5,000 MILES

CITY PAIRS: TETERBORO TO LONDON; TOKYO TO SEATTLE

CRUISING SPEED: 528 MPH

TYPICAL CABIN PASSENGER

CAPACITY: UP TO 16

SELLING POINTS: CLIMBS QUICKLY TO CRUISING ALTITUDE; ROOMY CABIN WITH LARGE, OVAL WINDOWS.

gulfstream.com

Super Midsize

This class of aircraft hits a sweet spot for travelers who want luxury touches such as a roomy cabin with fully reclining seats and top-notch communications systems, but do not want the higher overhead costs of a larger jet. The jets in this category provide a comfortable working environment for passengers flying six hours or longer, and they offer much better fuel efficiency and runway performance than larger aircraft.

Bombardier Challenger 350

PRICE: \$26.7 MILLION

RANGE: 3,682 MILES

CITY PAIRS: NEW YORK TO DUBLIN; NEW YORK TO LOS ANGELES

CRUISING SPEED: 528 MPH

TYPICAL CABIN PASSENGER

CAPACITY: 8 OR 9

SELLING POINTS: FULLY RECLINING SEATS; EXCELLENT COMMUNICATIONS AND CABIN-MANAGEMENT SYSTEM; NEWLY DESIGNED WINGLETS THAT INCREASE FUEL EFFICIENCY.

businessaircraft.bombardier.com

Dassault Falcon 2000LXS

PRICE: \$33.7 MILLION

RANGE: 4,603 MILES

CITY PAIRS: NEW YORK TO PARIS; BEIJING TO MOSCOW

CRUISING SPEED: 508 MPH

TYPICAL CABIN PASSENGER

CAPACITY: 10

SELLING POINTS: EXCELLENT SHORT-RUNWAY PERFORMANCE; FAST CLIMB TO CRUISING ALTITUDE; RELATIVELY LOW EMISSIONS.

dassaultfalcon.com

Gulfstream G280

PRICE: \$24.5 MILLION

RANGE: 4,142 MILES

CITY PAIRS: NEW YORK TO LOS ANGELES; DUBAI TO BANGKOK

CRUISING SPEED: 528 MPH

TYPICAL CABIN PASSENGER

CAPACITY: UP TO 10

SELLING POINTS: SUPERIOR CRUISING SPEED; LARGE WINDOWS AND ABUNDANT ELBOWROOM IN THE CABIN.

gulfstream.com

Midsize

In certain conditions, these aircraft can fly coast to coast nonstop, but they are more likely to be flown on shorter hops. Their excellent runway performance can enable access to smaller airports (where noise abatement is not an issue). Prices are well below those of super midsize jets. Although these aircraft can seat eight or more passengers, they are most comfortable—and achieve longer range—when carrying six or fewer.



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RANGE JET
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MORE THAN
6,900 MILES
NONSTOP.**



Cessna Citation Sovereign+

PRICE: \$18.3 MILLION
RANGE: 3,671 MILES
CITY PAIRS: LONDON TO NEW YORK; MOSCOW TO DUBAI
CRUISING SPEED: 529 MPH
TYPICAL CABIN PASSENGER CAPACITY: 8 OR 9
SELLING POINTS: SPACIOUS DOUBLE-CLUB SEATING; ADVANCED AVIONICS.
cessna.txtav.com

Embraer Legacy 500

PRICE: \$20 MILLION
RANGE: 3,452 MILES
CITY PAIRS: LONDON TO DUBAI; LOS ANGELES TO HONOLULU
CRUISING SPEED: 536 MPH
TYPICAL CABIN PASSENGER CAPACITY: 8
SELLING POINTS: SPACIOUS CABIN WITH A FLAT FLOOR, HEATED SEATS THAT RECLINE, AND TABLET-CONTROLLED CABIN-MANAGEMENT SYSTEM.
embraerexecutivejets.com

Gulfstream G150

PRICE: \$15.7 MILLION
RANGE: 3,452 MILES
CITY PAIRS: NEW YORK TO LOS ANGELES; LONDON TO CAIRO
CRUISING SPEED: 495 MPH
TYPICAL CABIN PASSENGER CAPACITY: UP TO 8
SELLING POINTS: GOOD FUEL ECONOMY; COMFORTABLE AND QUIET OVAL-SHAPED CABIN.
gulfstream.com



Light Midsize

These aircraft, sometimes called “superlight,” might not have the range or cabin volume of a midsize jet, but they offer as much or nearly as much power and speed. They can climb to their cruising altitudes quickly and travel above weather and traffic. These jets can be considerably less expensive than a midsize jet and far less costly to maintain.

Bombardier Learjet 75

PRICE: \$13.8 MILLION
RANGE: 2,348 MILES
CITY PAIRS: LOS ANGELES TO TORONTO; MUMBAI TO BANGKOK
CRUISING SPEED: 535 MPH
TYPICAL CABIN PASSENGER CAPACITY: 8
SELLING POINTS: LOW OPERATING COSTS; FAST CLIMB RATE AND CRUISING SPEED.
businessaircraft.bombardier.com

Cessna Citation XLS+

PRICE: \$13.1 MILLION
RANGE: 2,417 MILES
CITY PAIRS: LONDON TO MOSCOW; LONDON TO MADRID
CRUISING SPEED: 508 MPH
TYPICAL CABIN PASSENGER CAPACITY: 9
SELLING POINTS: EXCELLENT FUEL EFFICIENCY AND RUNWAY PERFORMANCE; LARGEST CABIN IN ITS CLASS.
cessna.txtav.com

Light

These jets are well suited to medium-length domestic flights for small groups. They are quieter than larger jets and nearly as fast, and they can fly at high altitudes to avoid weather and traffic.

Cessna Citation CJ3+

PRICE: \$8.4 MILLION
RANGE: 2,348 MILES
CITY PAIRS: NEW YORK TO CANCUN; LONDON TO MOSCOW
CRUISING SPEED: 480 MPH
TYPICAL CABIN PASSENGER CAPACITY: 7
SELLING POINTS: CERTIFIED FOR SINGLE-PILOT FLIGHT; FUEL EFFICIENT; CROSS-CONTINENTAL RANGE.
cessna.txtav.com



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Cessna Citation CJ4

PRICE: \$9.4 MILLION
RANGE: 2,497 MILES
CITY PAIRS: NEW YORK TO PHOENIX
CRUISING SPEED: 519 MPH
TYPICAL CABIN PASSENGER CAPACITY: 7 OR 9
SELLING POINTS: CERTIFIED FOR SINGLE-PILOT FLIGHT; EXCELLENT SPEED AND RANGE.
cessna.txtav.com

Embraer Phenom 300

PRICE: \$9 MILLION
RANGE: 2,270 MILES
CITY PAIRS: PALM SPRINGS TO CANCUN
CRUISING SPEED: 521 MPH
TYPICAL CABIN PASSENGER CAPACITY: 6
SELLING POINT: EXCELLENT SPEED AND GOOD RANGE; OVAL-SHAPED CABIN THAT PROVIDES ABUNDANT ELBOWROOM; LARGE BAGGAGE CAPACITY.
embraerexecutivejets.com

Entry Level

Sometimes referred to as very light jets or personal jets, these aircraft are designed to be piloted solo—by a hired pro or the jet's owner. They offer excellent fuel economy and low overhead costs, and they can land on runways shorter than 3,000 feet. They are perfect for flights of 300 to 500 miles.



Cessna Citation M2

PRICE: \$4.7 MILLION
RANGE: 1,772 MILES
CITY PAIRS: BOSTON TO MIAMI; DALLAS TO LAS VEGAS
CRUISING SPEED: 465 MPH
TYPICAL CABIN PASSENGER CAPACITY: 4 OR 5
SELLING POINT: LARGE WINDOWS; ROOMY SEATS; INTUITIVE AVIONICS.
cessna.txtav.com

Embraer Phenom 100E

PRICE: \$4.2 MILLION
RANGE: 1,355 MILES
CITY PAIRS: LONDON TO ROME; NEW YORK TO MIAMI
CRUISING SPEED: 447 MPH
TYPICAL CABIN PASSENGER CAPACITY: 4
SELLING POINT: ENHANCED TAKEOFF AND LANDING PERFORMANCE COMPARED TO THE ORIGINAL PHENOM 100; LARGEST CABIN IN ITS CLASS.
embraerexecutivejets.com

Business Turboprop

These aircraft are economical to maintain and have excellent runway performance. They are ideal for flying to smaller airports at resorts with noise-abatement regulations. Turboprops have long been favorite choices for

owner-pilots and business travelers who fly frequently to several destinations in a particular region.

Beechcraft King Air 250

PRICE: \$6.1 MILLION
RANGE: 1,986 MILES
CITY PAIRS: BOSTON TO CHICAGO
MAXIMUM CRUISING SPEED: 357 MPH
TYPICAL CABIN PASSENGER CAPACITY: 6
SELLING POINTS: EXCELLENT TAKEOFF AND LANDING PERFORMANCE; LARGE WINDOWS; LARGE BAGGAGE CAPACITY.
beechcraft.txtav.com

Beechcraft King Air 350i

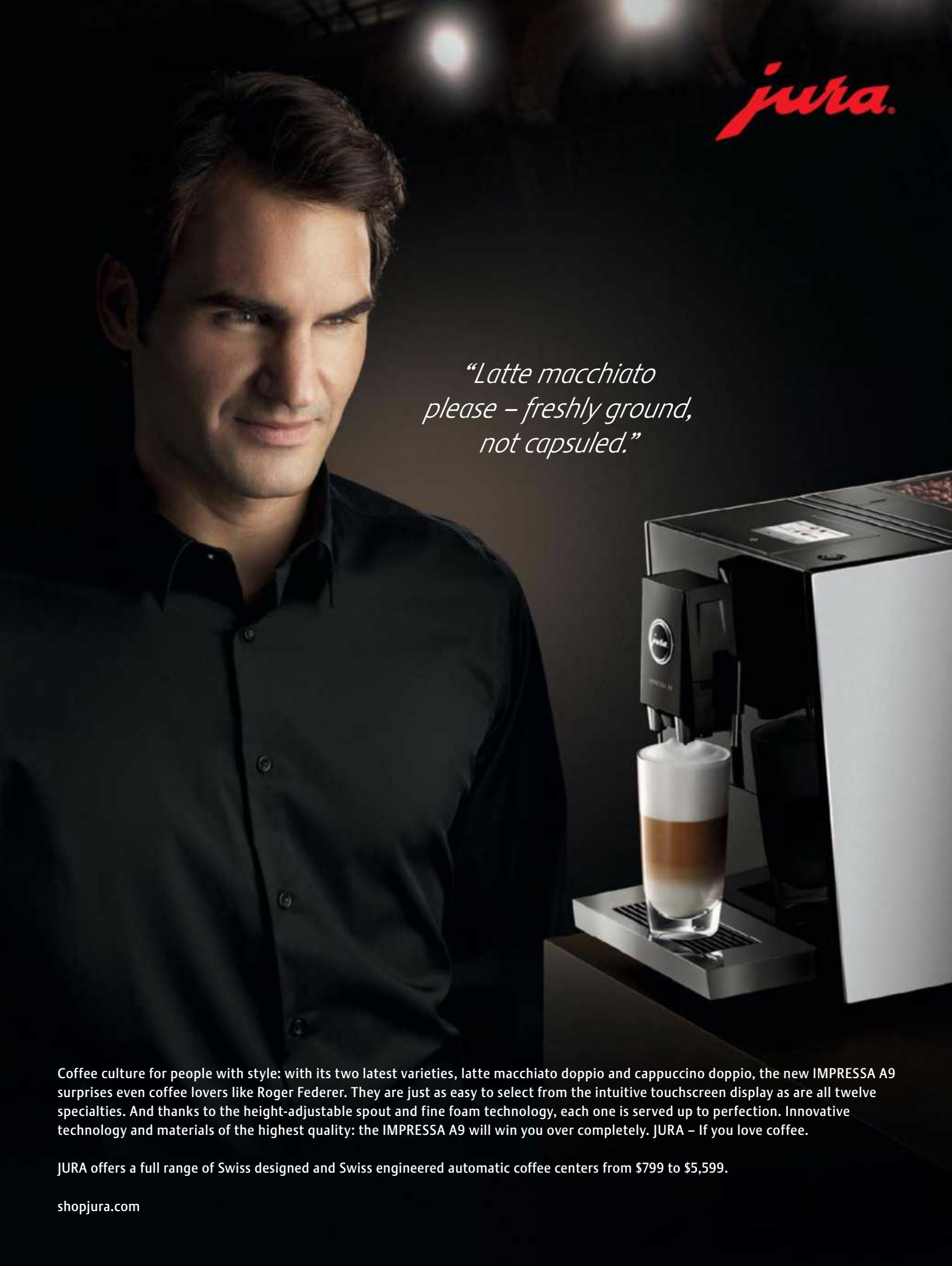
PRICE: \$7.4 MILLION
RANGE: 2,082 MILES
CITY PAIRS: SAN FRANCISCO TO MINNEAPOLIS; NEW YORK TO DENVER
MAXIMUM CRUISING SPEED: 359 MPH
TYPICAL CABIN PASSENGER CAPACITY: 8
SELLING POINTS: ELECTRICAL OUTLETS AND FOLDOUT TABLES IN THE CABIN; GOOD SPEED; EXCELLENT RUNWAY PERFORMANCE.
beechcraft.txtav.com

Pilatus PC-12 NG

PRICE: \$4.7 MILLION
RANGE: 1,795 MILES
CITY PAIRS: NEW YORK TO DALLAS; LOS ANGELES TO ST. LOUIS
MAXIMUM CRUISING SPEED: 322 MPH
TYPICAL CABIN PASSENGER CAPACITY: 6
SELLING POINTS: LARGE PAYLOAD CAPACITY AND BIG CARGO DOORS FOR LOADING LUGGAGE; SPACIOUS AND COMFORTABLE CABIN; ABILITY TO LAND ON AND TAKE OFF FROM SHORT, UNPAVED RUNWAYS.
pilatus-aircraft.com



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A portrait of Roger Federer, a professional tennis player, looking towards the camera with a slight smile. He is wearing a dark, long-sleeved button-down shirt. The background is dark and out of focus, with some light sources visible.

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Chairman and Founder,
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vanallen.com

Peter Agur Jr. has been a management consultant since 1985. His firm provides consulting services for large corporations, high-net-worth individuals, and royal families. Agur began his career as an army aviator and went on to work for several major airframe manufacturers. He has a bachelor's degree in aeronautical sciences from the Metropolitan State College of Denver and an MBA from Georgia State University.

James Butler
CEO, Shaircraft Solutions
shaircraft.com

James Butler is the CEO of Shaircraft Solutions, a private-aviation consulting firm that advises individuals and businesses on the full spectrum of private-air-travel options, including fractional jet ownership, jet card programs, and private-jet charter. A business attorney with expert industry knowledge, Butler has negotiated transactions ranging from multimillion-dollar fractional-share purchases and valuation disputes to relatively small jet card contracts. His clients include professional athletes, Fortune 500 CEOs, and high-net-worth retirees and families.

Walter Kraujalis
President, AeronomX
aeronomx.com

Walter Kraujalis is an aviation advisor with a background as an aviation attorney. He is also a

flight-department manager and corporate-jet pilot. His expertise is in jet and helicopter acquisitions and sales, safety management, safety/IS-BAO audits, and business development. Kraujalis is a licensed airline-transport pilot for jets and helicopters and has more than 10,000 hours of flight time. He is also a speaker and instructor at industry functions and has published numerous articles in aviation publications.

Kevin O'Leary
President and CEO, Jet Advisors
jetadvisors.com

Kevin O'Leary heads Jet Advisors, a data-driven private-jet acquisition, brokerage, and consulting firm in Bedford, Mass. Prior to founding Jet Advisors, O'Leary worked for Hawker Beechcraft, Travel Air, and Flight Options. He is currently a PhD candidate at Embry-Riddle Aeronautical University. He holds an MBA and a pilot's license for multiengine commercial aircraft.

William Quinn Jr.
Founder and President,
Aviation Management Systems
amsinc.aero

William Quinn Jr. has been actively involved in the aviation industry for more than 40 years, during which time he has served in a United States Navy helicopter squadron; worked for two aircraft manufacturers; founded a number of successful aviation businesses, including Aviation Management Systems; and served as the director of aviation and chief pilot for a Fortune 500 company. He has flown more than 6,000 hours,

holds an airline-transport pilot's license with type ratings in both business jets and helicopters, and is a certified aircraft appraiser. During his career he has been involved in more than 2,600 aircraft and helicopter transactions.

H. Lee Rohde III
Founder, President, and CEO,
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essexaviation.com

H. Lee Rohde III is the founder, president, and CEO of Essex Aviation Group, a Portsmouth, N.H.-based company that provides new- and preowned-aircraft acquisition services along with business and private-aviation consulting services to high-net-worth individuals and corporate clients. Rohde is an experienced pilot and holds a bachelor's degree in economics and an MBA from the University of New Hampshire's Whittemore School of Business and Economics.

Keith Swirsky
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Keith Swirsky is an attorney and tax specialist concentrating in corporate-aircraft transactions and aviation taxation. GKG Law, in Washington, D.C., and Wayzata, Minn., provides full-service tax and regulatory planning and counseling services to corporate-aircraft owners, operators, and managers. Swirsky holds a master of laws degree in taxation and a juris doctorate from Georgetown University. 



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Chipping Away

JAPAN'S HIGH TEMPLES OF GOLF ARE BREAKING DOWN THE BARRIERS TO ENTRY FOR FOREIGN GOLFERS. **BY JAMES A. FRANK**

THE PRIVATE HIRONO GOLF CLUB (PAR-3 13TH HOLE SHOWN) OFTEN DRAWS COMPARISONS TO PINE VALLEY.

SIZING UP A birdie putt on the ninth green of the East Course at Kasumigaseki Country Club, I had a realization: This could be one of the best rounds of my life. Kasumigaseki, which is located about 30 miles northwest of Tokyo, will be the host course when the Olympic Games come to Japan in 2020. The club is one of the few in the country that still features two greens on each hole—one planted with grass best suited for warm weather, the other featuring a more durable turf for play during colder months (a common practice before the advent of hybrid grasses). I was playing the easier set of



Many of the holes at Hirono Golf Club are defined by extreme elevation changes (above). Others, such as the par-3 17th (top), require tee shots over water to greens that are protected by wide bunkers.

greens and had managed, through nine holes, to avoid the densely grown trees that line the course's expansive fairways, as well as its infamous bunkers, which are brutally wide. A heavy, wet October air enveloped the course, which made each hole play longer than its yardage but also made the greens more receptive to approach shots. Aggressive putting had rewarded me to that point, and on cue, I watched as my ball rolled into the hole for birdie.

With the front nine complete, I was only 2 over par. Swinging well and full of confidence, I nearly sprinted to the next tee, leaving my caddie

Just as I was beginning to visualize my tee shot, my caddie, who was pushing my clubs on what looked like a giant grocery cart, caught up to me at the tee box.

behind. Awaiting me was one of the course's defining holes, a short par 3 that requires a tee shot over water to a raised, undulating green surrounded by a ring of those insidious bunkers. But just as I was beginning to visualize my tee shot, my caddie, who was pushing my clubs on what looked like a giant grocery cart, caught up to me at the tee box. "No," he said. "You must stop. Go to clubhouse. Have lunch. Come back 45 minutes."

The sport of golf may be universal, but not all cultures approach it the same way. This forced lunch break

was my first introduction to the game as it is played in Japan. There was no way around stopping for the meal, so completing the round of my life was just going to have to wait.

JAPANESE FANATICISM for golf is widespread. Three-tiered driving ranges are common throughout the country, especially in the major cities. High-end shopping districts often include golf boutiques that sell gold-plated clubs priced at \$1,000 apiece, and it is not uncommon to see businessmen using umbrellas to practice their swings while waiting for commuter trains. For as much as the country embraces the game, however, it has not always embraced foreign golfers hoping to play there; travelers to Japan have historically found it difficult—if not impossible—to gain entry onto the country's top courses.

But golf in Japan is facing many of the same challenges that the game is encountering in the United States—obstacles such as time, money, and an uninterested younger generation that prefers video games to real games and has little patience for a sport that cannot be mastered.

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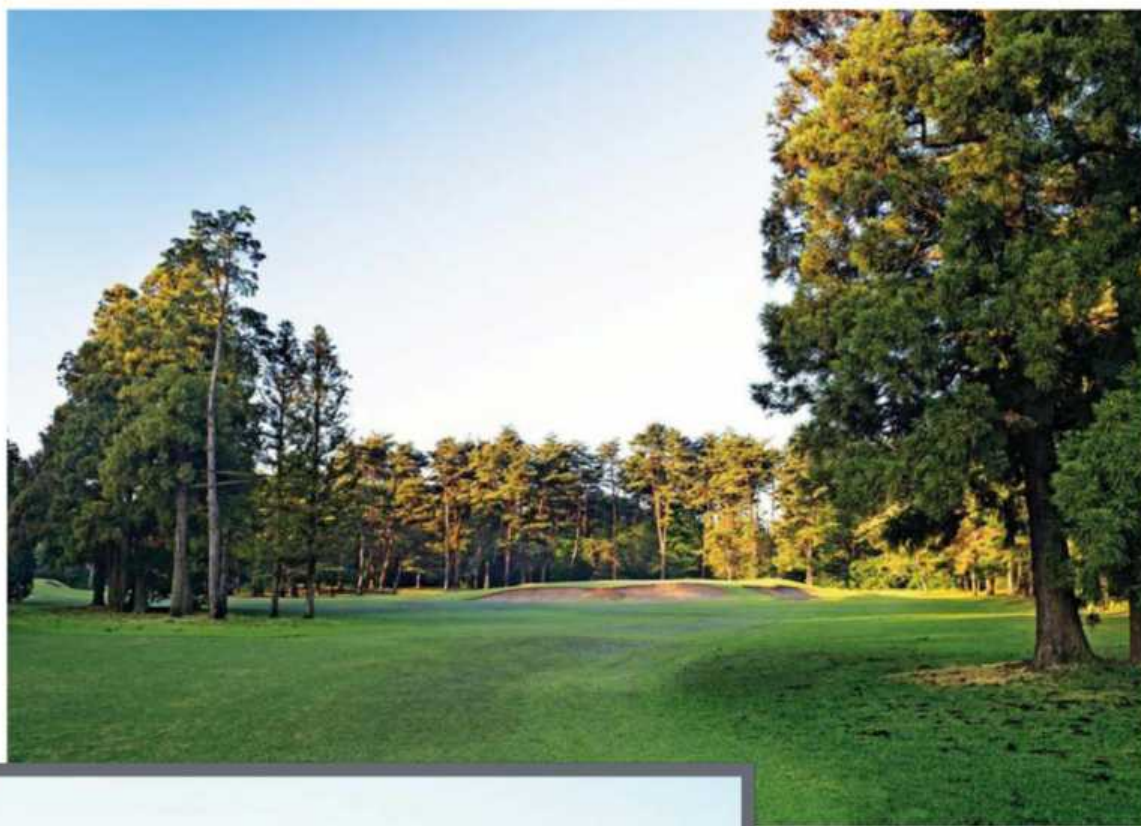
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The design of the Tokyo Golf Club was heavily influenced by Charles Hugh Alison, a British golf architect who was known for his large, deep bunkers.

|||||



In these issues, however, lies opportunity, particularly for the traveling golfer who wants to play at Japan's most exclusive clubs.

In researching my golf trip to Japan, I set my sights on playing the country's top three private courses: Kasumigaseki, the neighboring Tokyo Golf Club, and Hirano Golf Club, which is located about 40 miles west of Osaka and is considered by many to be Japan's best layout. Private clubs in Japan have

traditionally required that guests play with members. More recently, however, they have been requiring only an introduction for nonmembers to play a weekday round, which, for the three courses in my plans, typically costs \$350 per person including the greens fee, caddy fee, and taxes. A broad Internet search for ways to play Tokyo Golf Club, as well as Japan's other exclusive courses, revealed a handful of websites claiming that their companies

could make introductions with members of these exclusive clubs. I had heard that several such companies were unreliable; Esprit Golf, which I ended up selecting, came through on every promise.

Esprit Golf was founded by Masako Takei, who went to college in the United States, returned home to work in finance, and—after taking up golf—saw an opportunity to help Japanese golfers who wanted to play overseas. Her principal business involves organizing golf trips from Japan, mostly to Pebble Beach, St. Andrews, and destinations throughout Asia. But for foreign golfers traveling to Japan, Takei can make introductions at courses like Kasumigaseki, Tokyo Golf Club, and Hirano, either on an individual basis or as part of a package that can also include accommodations, transfers, and an English-speaking guide.

"We can get tee times at Japan's leading courses," Takei explains, "but we have to make sure that our ads

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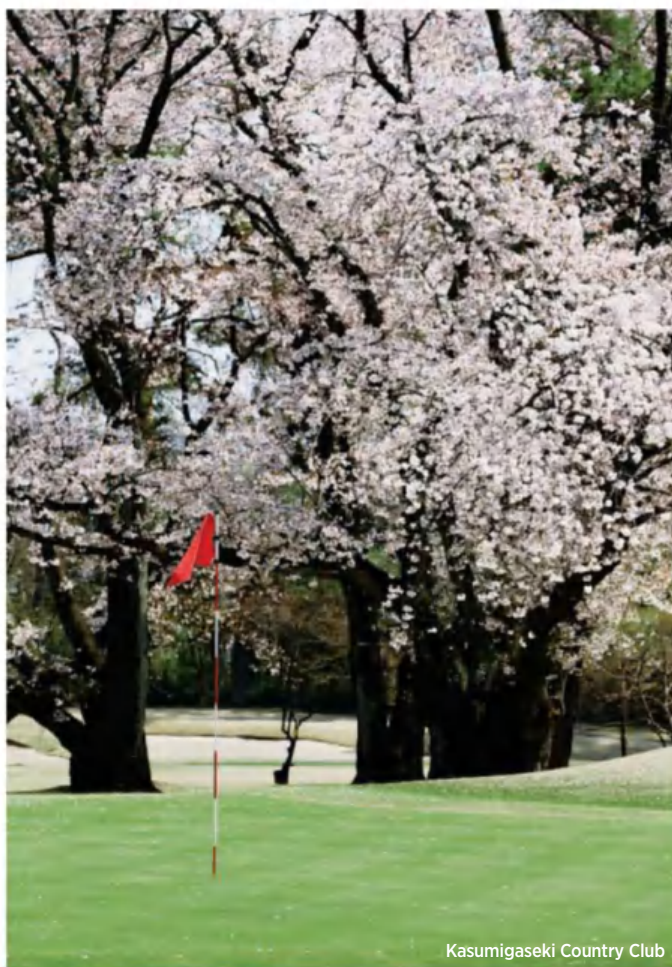
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Kasumigaseki Country Club

don't look like we accept anyone. Private clubs like Kasumigaseki will never be truly 'open' to the public, but they will welcome foreign guests if they are referred by members. Often times, we ask the prospective guests who they are, asking for their portfolios. Once at the clubs, the members will be very welcoming, but we have to treat them as if they really are guests of a member."

My host at Tokyo Golf Club was Mori Otaki, a member of the club who spent part of his career in the United States and is now on a committee tasked to promote and invite visitors onto the course. "Since almost all the golf clubs here are struggling financially, they would like to accept as many visitors as possible while keeping the members happy," he says. "Even the more traditional clubs are starting to work harder to attract visitors."

About 2,400 courses exist throughout Japan, the majority of them private.

Kasumigaseki, Tokyo Country Club, and Hirono Golf Club all trace their greatness to Charles Hugh Alison, a British golf architect who came to Japan in the early 1930s. He designed Hirono, improved Kasumigaseki, and heavily influenced local architects like Kohmyo Ohtani, who designed Tokyo Golf Club. Alison was fascinated by Japanese culture, working many of its principles into his designs, and all three courses are striking in their natural beauty and simplicity. Each features Alison trademarks—elevated greens, hazards set at angles so players have options when confronting them, and large, deep bunkers known in Japan as "Alisons"—but offers its own unique challenges.

Compared with Kasumigaseki, Tokyo Golf Club has tighter fairways and holes that have more bend from tee to green. Each hole features only one green, and they are generally smaller than those found at

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“Even the more traditional clubs are starting to work harder to attract visitors.”

—MORI OTAKI, MEMBER,
TOKYO GOLF CLUB

Kasumigaseki. Hirono deserves its billing as the country’s top course and often draws comparisons to Pine Valley in the United States. The layout is defined by dramatic elevation changes and blind tee shots. Alison’s bunkers are very much in play, but fast-rolling greens will still challenge players who are lucky enough to avoid the sand.

Each club is well prepared for guests, with rows of visitor lockers and credit-card scanners, although the pro shops are not up to U.S. standards, offering little more than a few shelves of balls and some unattractive shirts. The clubs do feature large communal baths adjacent to the locker rooms—a mid- or post-round bath is often a part of the Japanese golfing tradition. Guests must be invited into those areas of the club, and, regrettably, I was not.

RATHER THAN A mid-round bath at Kasumigaseki, I reluctantly returned to the sparsely decorated clubhouse restaurant, sat down at a table by myself, and

immediately attracted stares from members at nearby tables. With nothing to look at—and nothing to read—I devoted equal amounts of attention to the plate of beef curry in front of me and the slow passage of time on my wristwatch. Finally, with my lunch and wait over, I returned to the 10th tee to continue my round.

After 45 minutes seated at a dining room table, my body had grown stiff, and the groove that I had enjoyed on the front nine was gone. The imposing 140-yard tee shot, slightly uphill to that treacherous green surrounded by those oh-so-punitive bunkers, required an 8-iron, except that with a lack of rhythm to my swing, I pulled the shot onto a hill left of one of the bunkers.

The 10th set the tone for the remaining eight holes of the day. My drives on the back nine lacked the same zest that they enjoyed on the front, and my putts flirted with the edges of the holes but never fell. Two hours after lunch, what began as a possible great round had finished as a merely good one.

Yes, the Alison-designed bunkers are penal, the forested areas dense, and the greens quick and undulating; but for foreign travelers lucky enough to play Japan’s premier private courses, the greatest obstacle standing in the way of a well-played round may be a steaming plate of beef curry. **R**

Esprit Golf, espritgolf.net

R Of Note

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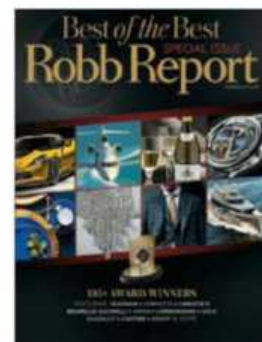
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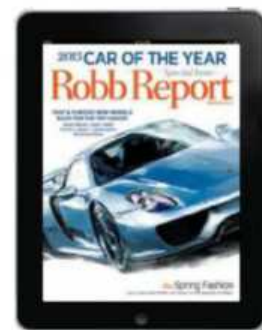
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Nobuyuki “Nobu” Matsuhisa

A CONVERSATION WITH THE CELEBRITY CHEF,
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SINCE OPENING HIS first restaurant in 1987, the chef known simply as Nobu has cooked up an international empire that today spans 38 restaurants across five continents, hotels in Las Vegas and the Philippines, partnerships with Crystal Cruises and VistaJet, and more. The James Beard Award winner has also ventured beyond hospitality, taking brief acting roles in such films as *Casino*, alongside his business partner and longtime friend Robert De Niro. Robb Report caught up with the 66-year-old sushi master at his Nobu Hotel at Caesars Palace to discuss his passions for food, travel, and the arts.

—ANUSH BENLIYAN

What are some of your favorite destinations and cuisines?

Los Angeles is my home right now, but I was born and grew up in Japan, where I now have two homes. I go every month to Tokyo, where they have the biggest, best fish market in the world, Tsukiji. It has a lot of nice sushi restaurants that seat just six or eight people and serve the chef's choice, which is the best fish of the day. I also really enjoy other Asian cuisines, like Chinese food, as

well as Spanish food, and Italian food. It was actually because of Italy that I started using olive oil in my sushi. I have a home in New York, too. It's a very exciting city. Sometimes I go to New York just to wake myself up, and after a week or 10 days, I return to Los Angeles.

In the 1970s, Peru strongly influenced your culinary identity. How do your intercontinental travels inspire you today?

I travel all over the world visiting my restaurants, and wherever I go, I like to go to the fish market and the local markets, because each country and each city has its different food cultures, products, and vegetables. When I see something different and interesting, I bring it back to the kitchen and start to create. Because cooking is my whole life, it's what I am always thinking about.

What do you do when you have a day to yourself?

Because I travel about 10 months out of the year, I like to stay home. I wake up, exercise, lie down, and do nothing—not even read a book. I like to just look out onto nature, listen to the wind and trees, breathe in the fresh air, and not see anybody, except my wife. My home in Japan has a natural hot spring. I also love to play golf at the Bel-Air Country Club when I'm in Los Angeles.

Speaking of Southern California, tell us about the new hotel you are building down the street from our Malibu office.

Maybe October or November will be the Nobu Ryokan's opening. It only has 17 rooms because of its *ryokan* concept. Each room will have a square Japanese hot bath, with pouring water that overflows, and of course the *ryokan* food and service. When there are over 300 rooms, it is very difficult to provide the perfect food and service, but with only 17 rooms, we can pay more attention to the details.

Are you passionate about any art forms beyond the culinary arts?

I like art pieces, particularly more contemporary, colorful ones, which I started collecting about 20 years ago. I have more than 20 pieces, including ones by Romero Britto, KAWS, Wes Lang, and Craig Alan. When I see a painting, I see the artist, and I like to get a sense of their passion from them. One day, when I have more time, I too want to paint.

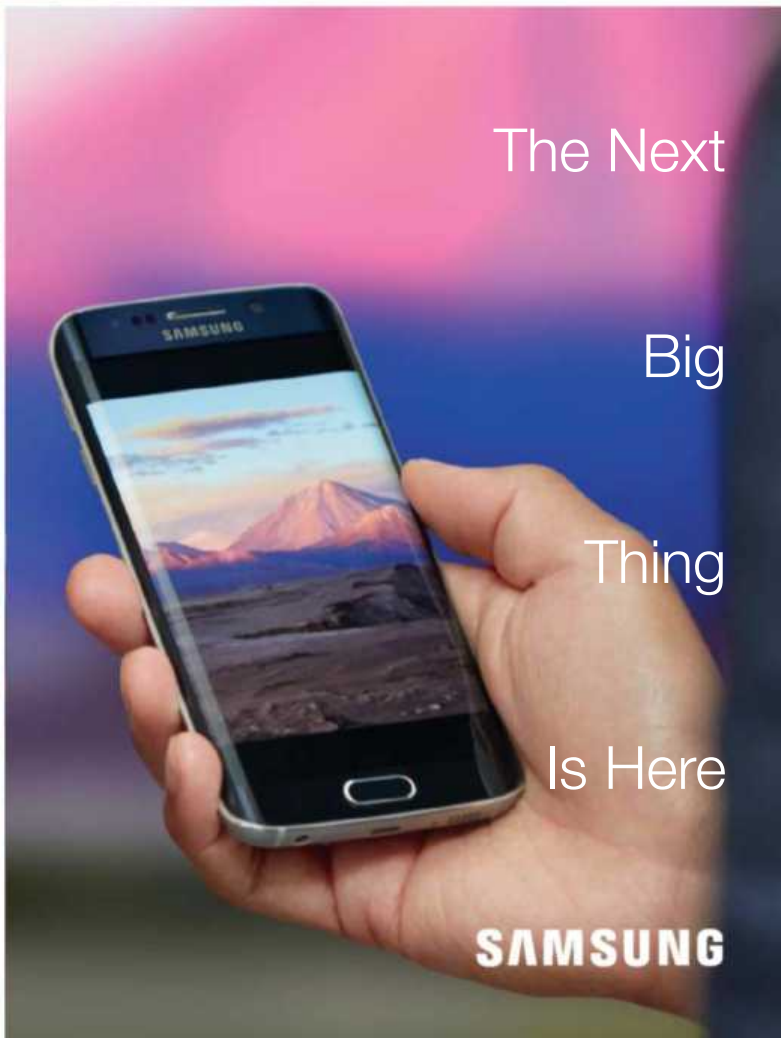
If you could choose your last meal, what would it be?

This is no choice. My answer will always be sushi. I started working when I was 18 years old; being a sushi chef was my dream, and I did it. I cannot live without sushi, which means it will have to be my last supper. **R**



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On the Cover: The great room (page 61) of a contemporary Moscow estate by designer James Magni. Photography by Alexey Naroditskiy.



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WHAT MAKES A
KLUFT
MATTRESS SO PERFECT?

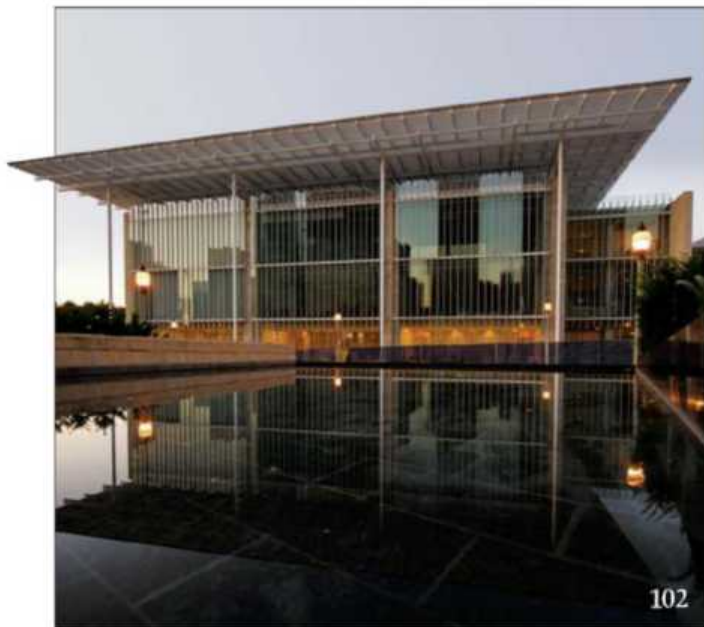
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ROW, FROM TOP: PATRICK L. PYSZKA/CITY OF CHICAGO; ARTHUR WOODCROFT; CHESTER ONG

Best Dressed

✱ **It is not news** that the world of architecture and interior design often intersects with the realm of fashion. Many of the top fashion houses—Armani, Fendi, Ralph Lauren—have high-end furnishings collections; they are luxury-household names. Fashion designer Vivienne Westwood recently put her style stamp on Los Angeles’s largest hotel suite. Architect

(maybe more so), the designers’ uncompromising visions for the space itself.

“Rag & Bone would spray down the floors and embrace the parking-lot feel of the room; others would change the space into the Champs-Élysées,” recalls Jennifer Blumin, founder and CEO of Skylight Group, of past shows. The Manhattan-based venue-development

company adapts historic spaces for world-class events, including NYFW, which is run by the global event-management firm IMG.

Transforming raw, industrial interiors within the old post office for NYFW takes time. “Historically for a 20-minute show, we’ll be in the space for three weeks building out the sets,” says Blumin. “We provide the bones that highly design-oriented people [the fashion designers] can add the skin and the focus to.” That skin, she points out, “is going to look dramatically different for each designer. IMG is giving them the tools to create different identities. What layers they choose to add are up to them.”

The foundation for those layers is rock solid. From the Corinthian columns and shallow portico that mark the building’s main facade on Eighth Avenue to the pilasters, recessed bay windows, and dry moat near the Skylight at Moynihan Station entrance on West 33rd, a rich architectural heritage has laid the groundwork for an event dressed in modern-day design magic. In the 41,000-square-foot Mail Sorting Room, which seats about 1,000 people, the floor is the same seamless black expanse that is said to have provided an ideal visual backdrop for workers sorting the mail. Guests of NYFW may find themselves tiptoeing across that floor to get to their seats—if that is what the designer has in mind.

LORI BRYAN, EDITOR



Frank Gehry has designed boots for a venerable French shoemaker. Undoubtedly, we are spoiled with the good design that can result when these creative worlds collide. But their convergence is increasingly prevalent, so we tend not to see it as an event—unless, of course, it is exactly that.

This September, at Eighth Avenue and West 33rd Street, New York Fashion Week (NYFW) is once again bringing the city’s runways to brilliant life. The site: Skylight at Moynihan Station in the historic James A. Farley Post Office (West 33rd side pictured), a beaux arts stunner designed in the early 1900s by the acclaimed Gilded Age firm of McKim, Mead & White. To be displayed: the clothes, certainly, but as important



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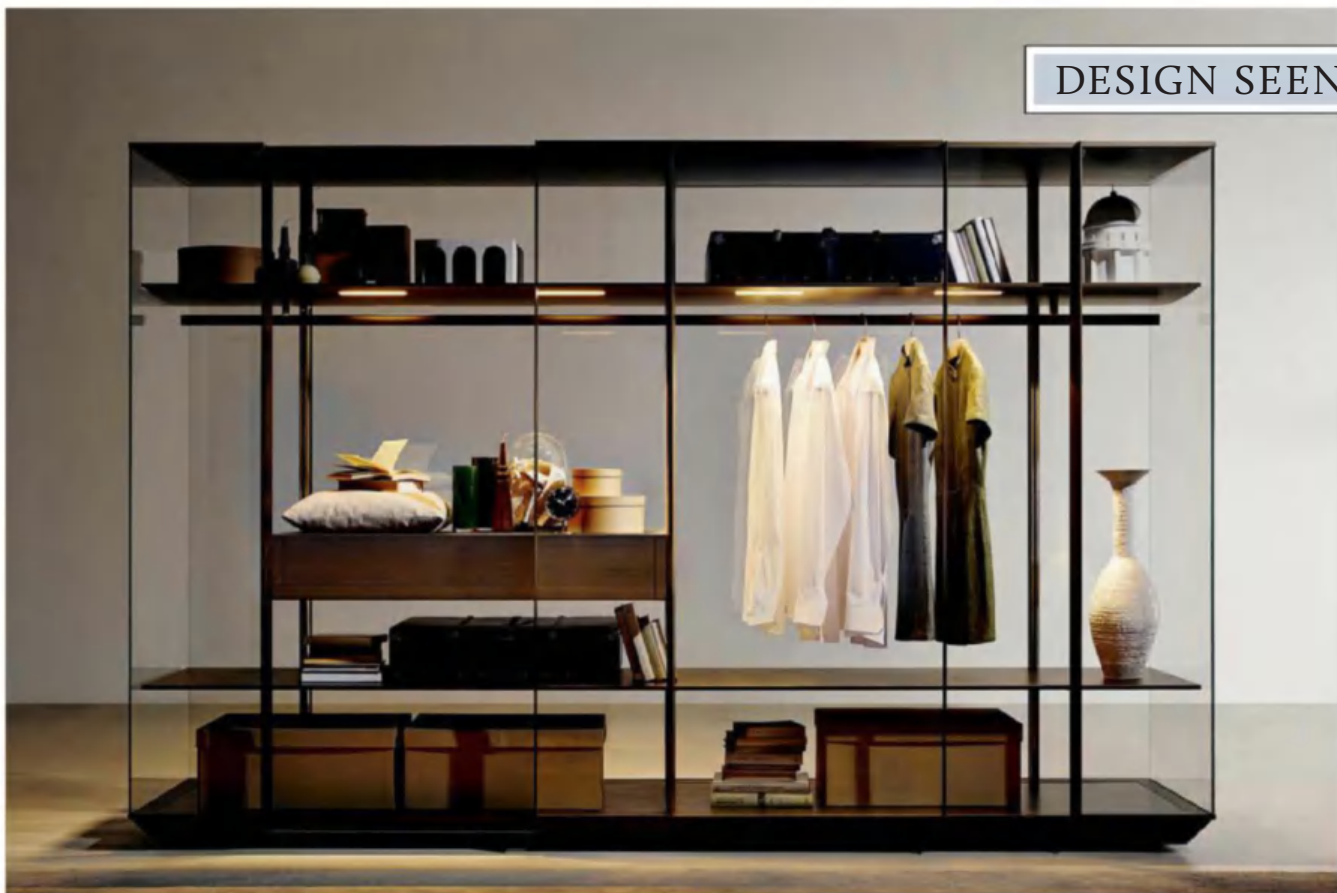


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Clear Motives

This configurative cabinet from Molteni & C has nothing to hide.

✱ **Consider the** collector's dilemma: After all that time spent pursuing the perfect items, he ends up closeting away those prized acquisitions, storing them behind opaque doors and within velvet-lined drawers. Kristal, from the Italian brand Molteni & C, presents a clear solution to this predicament. It is a cabinet by definition, but it is also designer Dante Bonuccelli's irresistible, open invitation to stare. The glass unit gives the traditional display case a neoteric shift with a sleek sliding-door system concealed at the bottom. "The main idea is to create an object as light and transparent as possible so that you can see what there is inside the Kristal without losing space and light perception," explains Bonuccelli. "You can't have this sensation with solid furniture." Twenty bronzed aluminum sections form the framework, and the uprights allow for a variety of shelving configurations. Whether it serves as a wardrobe with a set of suspended drawers or as a room divider, Kristal is the clarion liberation of things. [ARIANNE NARDO]

Molteni & C, 212.673.7106, molteni.it



NEW YORK CITY

Byredo

Ben Gorham, founder of the Stockholm-based fragrance brand Byredo, is a former athlete, not a trained nose, and yet his signature scents (\$145 to \$220) dive deep, conjuring up memories for, and eliciting emotions from, their wearers. The new Byredo flagship in SoHo—the company's first such store outside Sweden—evokes Gorham's clean aesthetic through interiors with Italian terrazzo walls and floors, and ceiling beams of Douglas fir, by Gorham and the architect Christian Halleröd. 212.219.1584, byredo.com



ANTWERP, BELGIUM

JØRGEN MISSOTTEN

Man versus almighty nature seems an unfair fight, but Jørgen Missotten appears to have the upper hand. The Lagune series (starting at \$2,800) reveals the Belgian artist's talent for sculpting distinctive objects out of stone and marble. He unearths the deep complexities of Belgian blue



stone (shown), among other stone varieties, using a hammer, chisel, and electric tools. +32.499.74.10.75, jorgenmissotten.be



SECAUCUS, N.J.

ARTISTIC TILE

With its new Castello stone tile, the company displays its flair for elegant storytelling. This captivating debut hails from the Grand Tour collection, which transports the beholder to a poetic era characterized by resplendent style and turn-of-the-century dazzle. Gold inlay and hand-applied gold studs embellish Castello's Noir version (shown, \$80 per square foot), while the Bianco Carrara tile (\$95 per square foot) features silver detailing.

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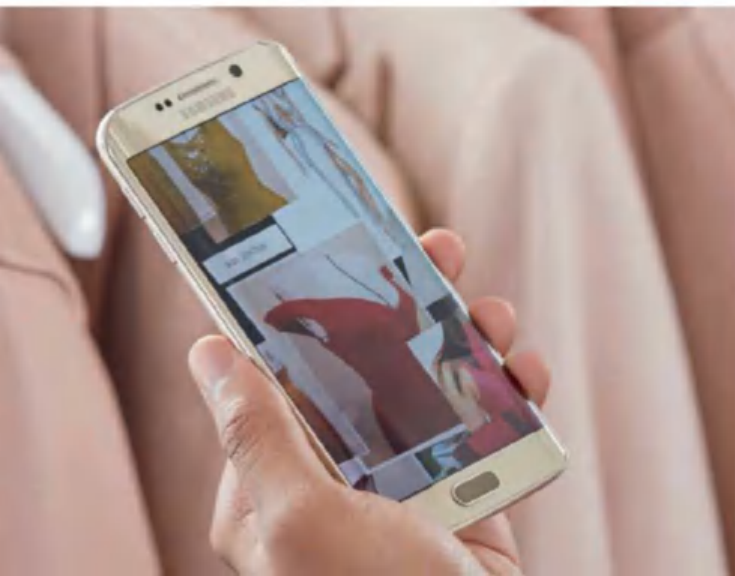
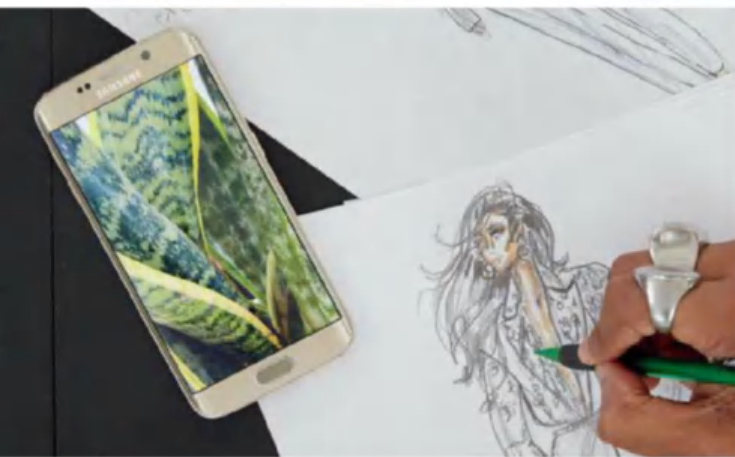


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Jerome Lamaar, celebrity fashion designer and stylist, Bronx, New York



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NEW YORK CITY CHISTA

Looking aqueous and modern, the Root stool (\$58,000) from Chista is limited for its first edition to six pieces, each of which is teak cast in stainless steel. The company's founder, Alon Langotsky, has been crafting high-end furniture from recycled and discarded wood in Indonesia for 25 years, and his collection ranges from seating and tables to beds and case goods. 212.924.0394, chista.net



LONDON Lee Broom

British designer Lee Broom's Crescent pendant (\$1,635) shines a spotlight on opal acrylic, solid spun brass, and gold fabric cables, though the fixture's star feature is its absence of sentimentality. At a time when the nostalgia for midcentury modern is off the charts, Broom captures the style's purity without fetishizing it. His striking metallic slices are clever, double-face moves that bring the look forward. +44.207.820.0742, leebroom.com

BOLOGNA, ITALY Falper

Those who prefer the strong, silent type need look no further than Falper's George collection for the bathroom. The series evokes a rich but subdued masculinity that extends to the Ceramilux-coated bathtub (priced from \$10,800) with accents of burnt walnut and copper-laminate-covered stainless steel. The company's custom George tubs and washbasins can also be dressed in leather from the Italian furniture maker Baxter. +39.051.799319, falper.it



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DESIGN SEEN



EAST SUSSEX, ENGLAND

TOM PALMER

The triptych *Orion*, a custom commission by the British designer Tom Palmer, is the result of water silvering. Utilizing his own version of the technique, which dates to the 17th century, Palmer floats a mixture of superfine silver onto glass and thus creates mesmerizing compositions. The designer's bespoke creations also include furniture and accessories. +44.1747.440.726, tompalmerstudio.com

NEW YORK CITY

Kimberly McDonald

Before Kimberly McDonald debuted her fine-jewelry collection in 2007, she was a curator of bijoux and luxury-accessories collections for private clients. Now the designer of nature-inspired jewelry is taking her highly individual aesthetic to the wall. Her new namesake wallpaper series for Circa Wallcovering includes the Glam Rock pattern (shown, \$175 per yard), which pairs stone and gems with silver Mylar. 646.205.9994, kimberlymcdonald.com; 310.289.6868, circawallcovering.com



NEW YORK CITY

Khouri Guzman Bunce Lininger

A detail from a midcentury piece spurred the creation of the company's popular Mancini chair, and eventually a new form emerged: the Mancini Tête à Tête (\$30,000), which came about because a KGBL client wanted just the right spot for gossiping privately with her husband. Handmade in Brooklyn, the seat blends silk velvet upholstery, a sleek profile, and eye-catching legs that stand like chic bronze stilettos. 212.420.7866, kgblnyc.com



TOM PALMER: SAM COOK/OLDSWISS; KIMBERLY MCDONALD: JEFF WAYNE; KGBL: ALAN TANSEY



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DESIGN SEEN



PARIS

YVES DELORME

The cravat—the neck scarf worn by Croatian military men in the 17th century, and an antecessor to the modern-day tie—is the inspiration behind Yves Delorme's superbly designed Galant collection (Boudoir sham shown, \$75). For fall, the French luxury-linens house is furnishing pattern and panache for the bedroom and the bath, in materials including cotton sateen, silk, and velour jacquard. 800.322.3911, usa.yvesdelorme.com



SAN FRANCISCO

Bright on Presidio

Last year, Ellen and Jacques-Alban Callies opened Bright on Presidio, a showroom displaying the couple's curated selection of lighting by international ateliers. After living in Europe and Asia for years, the pair decided to set up shop in the States, and now they offer such standouts as Vittorio Bonacina's rattan Orbita suspensions (shown, priced from \$1,850 to \$2,250 depending on size and finish); the colorful "24" series by London-based Paola Petrobelli; architectural lighting by Occhio, of Munich; and exclusive table lamps created from ceramicist Christiane Perrochon's handmade vessels. 415.901.3404, brightonpresidio.com [A.N.]

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Nature is the muse for designer Anna Rabinowicz. Her agate Casca bowl (\$395 as shown), from the Anna New York by RabLabs line, is hand-carved in the Brazilian state of Rio Grande do Sul, where the rough and luminous stone was quarried. The bowl measures five and a half inches in diameter and is rimmed in silver (pictured) or 24-karat gold (\$420). rablabs.com



WATTENS, AUSTRIA

Swarovski Kristallwelten

To mark its 120th birthday this year, Swarovski has unveiled additions and updates to its Kristallwelten (Crystal Worlds) museum. The roughly \$37 million revamp to the Tyrolean Alps destination includes a new restaurant and a glassy four-story "play tower" from the Norwegian firm Snøhetta, as well as art pieces like the Crystal Cloud, a web of mesh nets studded with 800,000 crystals. The highlight is a retail space (shown) designed by S_O_S Architekten that boasts curvaceous white walls—the backdrop for jewelry displays. +43.5224.51080, kristallwelten.swarovski.com [ADAM H. GRAHAM]



RABLABS: JOHN MUGENBORG; SWAROVSKI KRISTALLWELTEN: JOACHIM HASLINGER

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Man Power

Summoning art deco glamour and Machine Age details, fashion house **Ralph Lauren** conjures a refined masculinity for the home this fall.



CLOCKWISE FROM TOP: Sutton bar tools (\$195) featuring carbon-fiber embossed leather; porcelain Oliver dinner plate (\$75); Bentley crystal stemware (\$85 each); Bauhaus table (\$4,305); Penthouse Suite dining armchair (\$3,225); Durban silver-plated brass pitcher (\$425). **CENTER:** From Ralph Lauren Spring 2011 men's Purple Label collection. 888.475.7674, ralphlaurenhome.com





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DESIGN SEEN



CLOCKWISE FROM BELOW:
Murano glass and gray bronze Jolanda floor lamp (\$9,620); hand-knotted silk Didone rug with Wave pattern (\$2,190 per square meter); Joe leather-and-wood-framed tic-tac-toe with alabaster pieces (\$1,565); limited-edition Borromini circular armrest chaise (\$19,730); Armani/Casa 2015–2016 Collection presentation at Salone del Mobile 2015 in Milan; Riesling bar with technical shagreen fabric-covered doors (\$34,525); Giorgio Armani menswear from fall/winter 2015.
212.334.1271, armanicasa.com

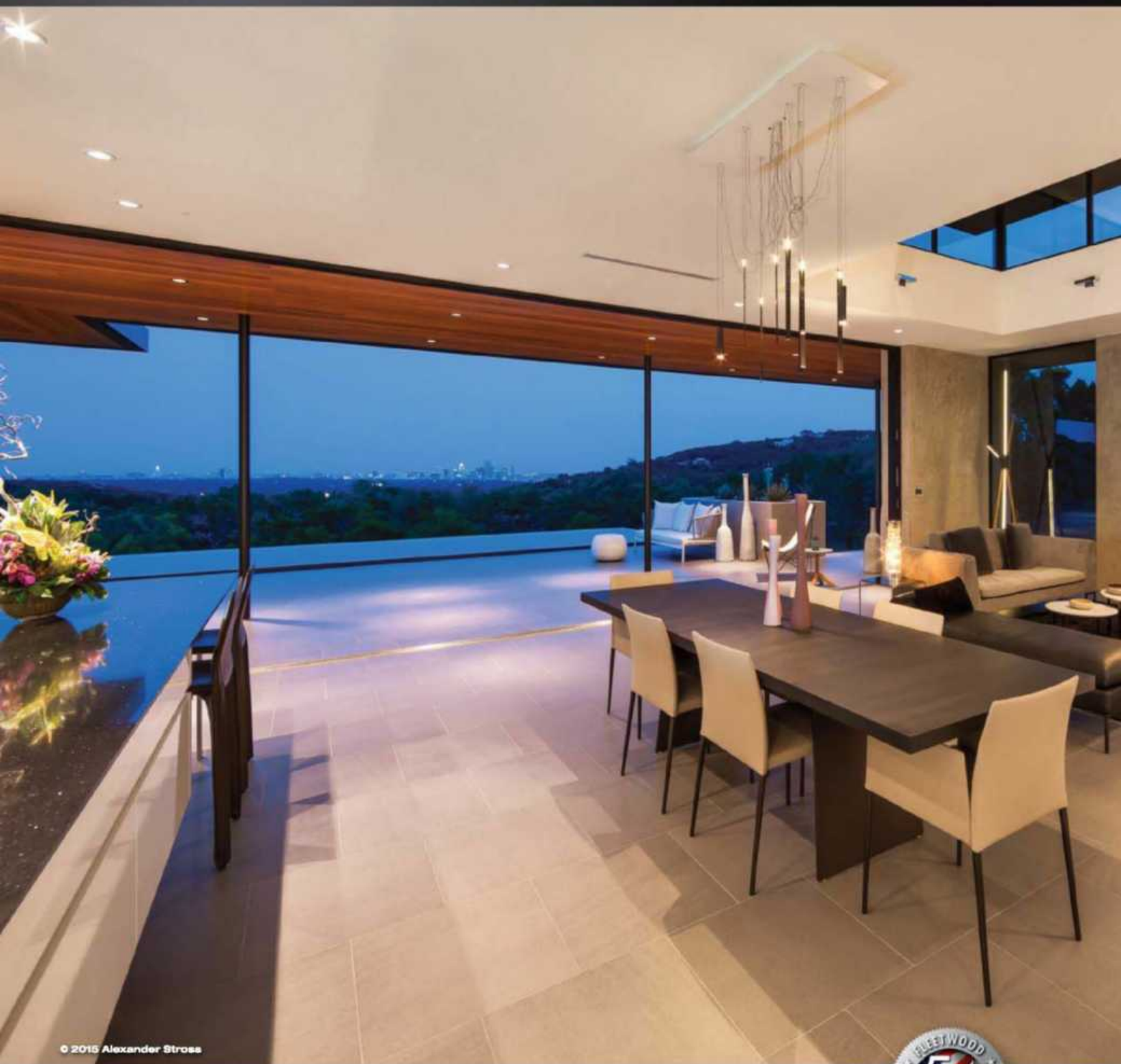


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DESIGN SEEN



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Contemporary shapes, top-notch materials, and a modern attitude invigorate the fashionable home furnishings and accessories of **Fendi Casa**.



CLOCKWISE FROM TOP: Cassiopeia lamp in polished brass (\$7,130); cushion with Swarovski crystals (\$1,330); Fleurette coffee tables by Thierry Lemaire, featuring Macassar ebony wood and polished brass (\$24,280 as shown); Hermann chairs in cognac-colored leather and semi-glossy Canaletto walnut (\$16,260); the Leonardo rectangular dining table (\$30,610), as seen in a vignette at Paris's Maison & Objet show in January; look #36 from the Fendi men's spring/summer 2016 runway collection. 646.596.9610, fendi.com



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DESIGN SEEN



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CLOCKWISE FROM UPPER RIGHT: Nodo d'Amore fabrics featuring a "fil coupé" technique, from Loro Piana Interiors' Maharaja Collection; Chelidonio from the Windrose Collection (drapery shown), which pairs linen with contrasting cotton embroidery; passementerie, a January 2015 debut; Graham gloves; Levante, a diaphanous linen fabric (drapery shown) with an embroidered design; suede Travelmate men's jacket. 212.593.9663, loropiana.com





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Gramercy Fine Linens
Atlanta, GA

DESIGN SEEN



Character Study

The quietly confident imprimatur of Tomas Maier reveals itself in his seductive designs for the **Bottega Veneta** home collection.



CLOCKWISE FROM TOP LEFT:
The recently opened Bottega Veneta home-furnishings boutique—replete with such adornments as 18th-century frescoes—on Milan's Via Borgospesso; Murano glass lamp (\$5,400); Bottega Veneta appointments inside the fashion house's branded suite at Park Hyatt Chicago; KPM porcelain collection (\$340 to \$1,350); rectangular side table featuring a sleek marble surface, from the Floating collection (\$6,000); Murano stemware in the brand's Ash Cigar finish (\$220). 646.384.9938, bottegabeneta.com

[ARIANNE NARDO] **HAS**

BOTTOM RIGHT: DEAN KAUFMAN

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BAMO



Michael Booth was the lead designer on this Northern California residence. Exposed roof trusses and reclaimed knotty pine floors lend a rustic feel to the eight-bedroom ranch house near Carmel. OPPOSITE, TOP LEFT: Touches of formality prevail in the living room, where chairs from Ralph Lauren, lighting from Vaughan, and a console table punctuate the concourse that links the living and family areas.



Portfolio



FOUR GOOD FRIENDS—Pamela Babey, Michael Booth, Gerry Jue, and David Moulton—were working for the renowned San Francisco designer Charles Pfister in the 1980s, collaborating with the best talents in the business. When Pfister died and his office closed in 1990, the four decided to found their own company, Babey Moulton Jue & Booth. In the best start-up tradition, they all worked out of Babey's living room for the first week. Since then, Moulton has retired, Dorothy Greene and Steve Henry have joined as principals, the staff has grown to around 45, and the firm's nickname, BAMO, has become the official moniker. But BAMO's goals have remained consistent: The San Francisco team specializes in the interior design of high-end residences and hotels. Babey's first assignment, completed in 1993, was the Four Seasons in Milan, and Jue recently supervised the design of a model unit for the Four Seasons Private Residences in Bangkok. In between, the firm has worked with Peninsula, Ritz-Carlton, and Mandarin Oriental, while also designing properties and yachts in California, Hong Kong, and Abu Dhabi. "Because of our training," says Jue, "we understand an architect's priorities, and all the firms we've worked with feel that their work has been enhanced by our contribution." [MICHAEL WEBB]



OPPOSITE PAGE AND TOP LEFT: MATTHEW MILLMAN;
BOTTOM LEFT AND TOP RIGHT: BLAKE MARVIN



Does BAMO focus solely on five-star properties?

Pamela Babey: Not always; we sometimes tackle more modest houses and hotels. It's the integrity of the design that matters. Whatever the budget, there's a quality of understatement in much of our work.

How do you allocate the office's projects?

Gerry Jue: Depending on whether there's a personal connection or a general inquiry, we would see who is most interested and available—unless everyone is dying to get his hands on a specific project, in which case it's who jumps first.

Does each partner specialize in a certain area?

GJ: While we are responsible for doing similar things and meeting the same goals, each of us has a different design background and brings a unique perspective. Like a chamber ensemble, we each make a distinctive contribution to the whole but play in harmony together.

How have you addressed the issue of sustainability?

Michael Booth: It has always been an important concern. We recently designed a house in Portola Valley, [California,] where the clients were passionate about that issue, and it was a great learning experience for our team. The most important lesson was: Try to source all building materials from within a 500-mile radius—closer, if possible.

NEAR LEFT: For Tah Mah Lah in the Portola Valley, Booth worked with the architect to create a sustainable home. The owners wanted the feel of a barn, but with elegant furnishings. The living room opens up with pocketing glass sliders. **TOP RIGHT:** The master bathroom at Tah Mah Lah.



Show Stoppers

"We've done two Decorator Showcase rooms in San Francisco," says Michael Booth, who worked with partner Steve Henry on both. "They take a lot of time and money, and you cannot miss the deadline—it's like a military operation." In 2012, BAMO created a grand salon in a historic mansion, complementing the ornate mahogany millwork with contemporary art. The eclectic furnishings included a French art deco commode, and existing track lighting was pumped up to create a feeling of drama. In 2014, during a busy time for the firm, Booth settled for a small wood-paneled room in a house that the legendary Michael Taylor had designed in the 1980s. Booth and Henry invented a hypothetical client—a young musician with deep pockets—and gave him an elegant setting in which to practice. Gilded wallpaper was applied to the ceiling, faded wood paneling was waxed, and two Gerrit Rietveld armchairs provided comfortable seating. "They are favorites of mine," Booth says of the classic chairs, "and I can't understand why they don't get more airtime in the U.S."

TOP LEFT AND RIGHT: For the 2012 San Francisco Decorator Showcase, BAMO created an eclectic grand salon in a 1902 mansion, blending a smart mix that included an art deco burl walnut sideboard, found at Epoca in San Francisco, and pieces of contemporary art. **RIGHT:** In 2014, the same team designed a music practice room in a wood-paneled interior of a more recent vintage; it features a Le Pentagone chandelier by Jonathan Browning.



ERIC PIASECKI

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CLOCKWISE FROM TOP: The BAMO-designed sales gallery for the Four Seasons Private Residences in Bangkok has a mirrored foyer with grilles that shade full-height windows; the floor is polished marble. A show unit's master bedroom has a padded leather wall, and the bathroom has an Apaiser tub and a custom light fixture of bronze mesh.



Model Behavior

Gerry Jue led the BAMO team that designed a four-bedroom display unit for a 73-story glass condo tower now under construction for the Four Seasons Private Residences in Bangkok. The location, on the Chao Phraya River, inspired the mirrored wall and polished brown-black marble floor in the foyer, which pulls in watery reflections through floor-to-ceiling windows. In the master bedroom, a wall is paneled with textured leather, complementing the custom sofa, Kalmar floor lamp, and vintage brass table lamps purchased from Collier Webb. The spacious master bathroom is lined with a subtly grained gray-white marble, and the tub and twin showerheads share a wet area. "We were working with a wonderful British architect, Andy Miller, who was formerly with Foster and Partners," says Jue. "Our goal was to create an interior for people who don't want to be bothered with furnishing a third or fourth residence. After seeing our show unit, people are buying a lot more four-bedroom condos, and the client is having to increase the supply."

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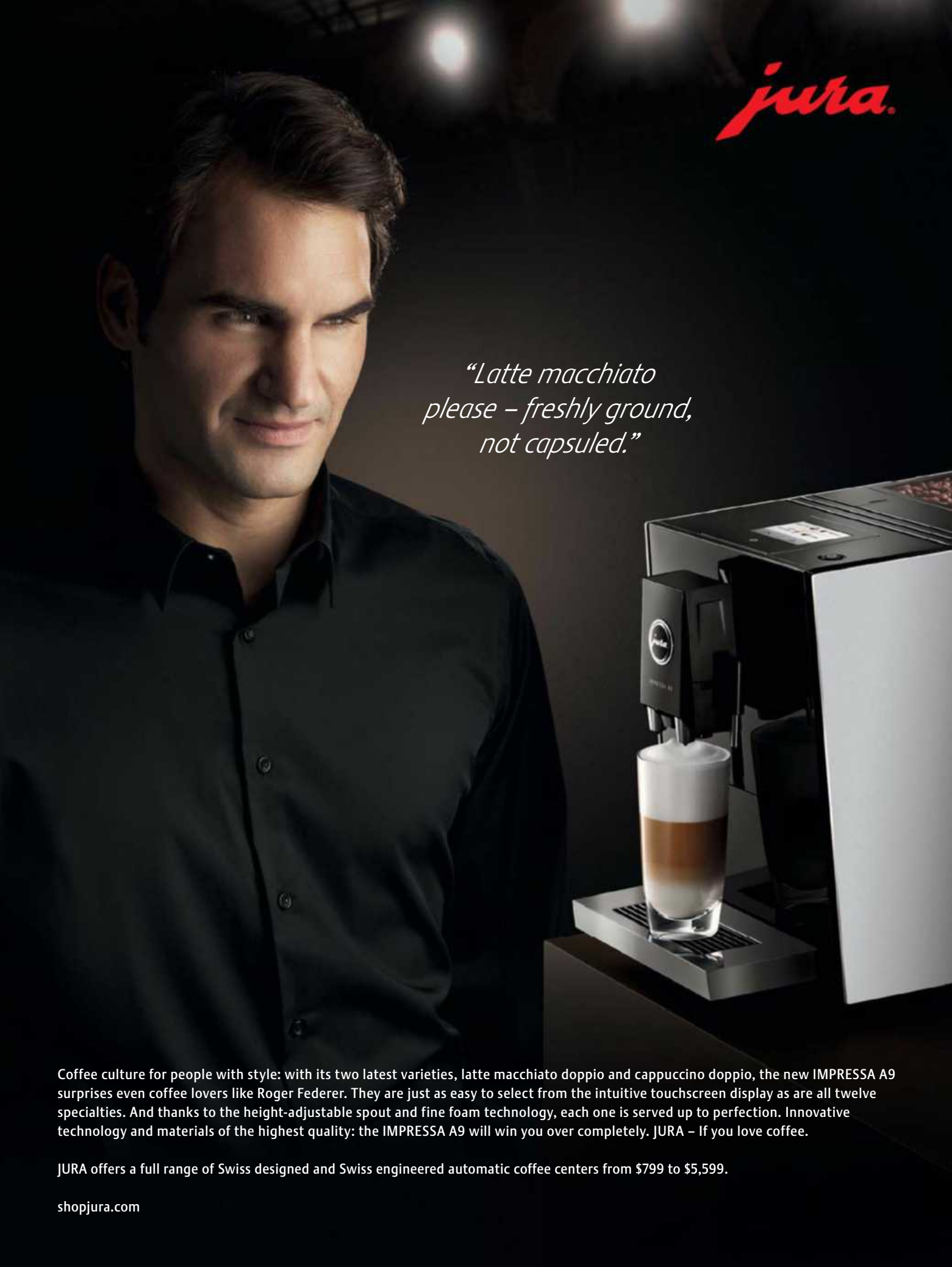
Eastern Accent

Pamela Babey and Dorothy Greene led the design team for the Han Yue Lou Hotel in Nanjing, the firm's first project in mainland China. The local owner wanted a place that would impress guests and attract business meetings and weddings. BAMO turned a modestly scaled lobby into a stunning composition of inlaid marble floors, mirrored walls behind geometric grilles, and a chandelier of gilded chains. In contrast, the lounge, which overlooks a Chinese garden, feels warm and intimate. Chairs are grouped around an open hearth, and an inset panel of richly grained marble provides organic decoration as in the early modern interiors of Adolf Loos in Vienna. "We gave the guest rooms a very cozy, residential quality," says Babey.

RIGHT: The foyer of the Han Yue Lou Hotel in Nanjing, China, evokes the glamour of a 1930s ballroom. There is a strong flavor of art deco—"an international style that resonates with Asian clients," Babey notes. **BELOW:** The lounge has a welcoming character that references traditional Chinese design.



CHESTER ONG

A portrait of Roger Federer, a professional tennis player, looking towards the camera with a slight smile. He is wearing a dark, button-down shirt. The background is dark and out of focus, with some light sources visible.

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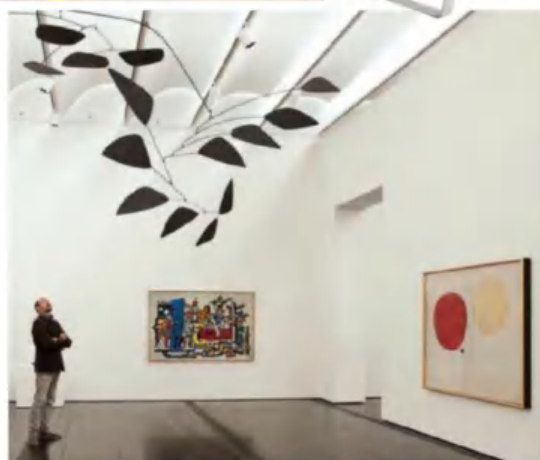


BAMO's Top 10

Pamela Babey > FASHION DESIGNER: Valentino, for what they do! [Creative directors] Maria Grazia [Chiuri] and Pierpaolo [Piccioli] have taken the designs to a new modern standard. Artist and artisan collaborations—young artists and traditional Italian artisan work of high quality—bring everything into a fresh vision. There is a use of refreshing color, and every season has variations within it. ❖ **RESTAURANT:** Monsieur Bleu, Paris. It is modern, beautiful, with good food and great service. The interior is inspiring, the view is fabulous. ❖ **ART:** Manolo Valdés. The Velázquez influence and interpretation, along with the heads full of butterflies, make me happy, and that is what art should do! ❖ **FURNITURE:** The Brno chair. Ageless, lovely lines, and goes with anything.

Michael Booth > ARCHITECTURE: The Menil Collection in Houston. Elegant, simple, and sublime. ❖ **CAR:** What I drive: a Mercedes-Benz E350 wagon. But, if I had no children: a Bentley Continental GT Speed. ❖ **COCKTAIL:** Grey Goose martini, dry with a twist.

Gerry Jue > DESTINATION: Japan. I've been there 77 times so far, and it always fills me with wonder and awe. As soon as I think I've figured it out, I realize I don't know the first thing. ❖ **MOVIE:** *Vertigo*. I love seeing my hometown as it was the year after I was born. ❖ **GARDEN:** Bateman's, Rudyard Kipling's home in East Sussex. A beautiful Jacobean house surrounded by the most beautiful residential garden. We go every year. *BAMO*, 415.979.9880, bamo.com



CLOCKWISE FROM TOP: Bateman's, the historic home and garden of writer Rudyard Kipling, in East Sussex, England; a movie still from Alfred Hitchcock's *Vertigo*; Tokyo, Japan; the Menil Collection in Houston, Texas; Mercedes-Benz E350 wagon; the Brno chair designed by Ludwig Mies van der Rohe; Manolo Valdés's *Odalisca VIII*, 2004; a martini with a twist of lemon.

MARTINI: WOLLENTZ/SHUTTERSTOCK; MANOLO VALDÉS: CHRISTIE'S IMAGES/BRIDGEMAN IMAGES/MARLBOROUGH GALLERY; CHAIR: DAVID MARLOW/ISTOCK; THE MENIL COLLECTION: DON GLENZNER; TOKYO: KITCHARON/THINKSTOCK; VERTIGO: MARY EVANS/PARAMOUNT PICTURE/RONALD GRANT/EVERETT COLLECTION; BATEMAN'S: TRAVEL INK/GETTY IMAGES

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Some Like It Haute

Bringing personal style home is only natural
for these three highly individual fashion designers.

BY JORGE S. ARANGO



BETWEEN THE CLOTHES that fashion designers create and the environments they live in, there is little boundary. The Iberian opulence of Cristóbal Balenciaga's home in Orléans, France, was of a piece with his intricately beaded toreador jackets. Looking at the 1954 "bubble dress" by Pierre Cardin, one sees why the avant-garde designer acquired the Antti Lovag-designed "Bubble Palace" property on the French Riviera. And Karl Lagerfeld's black and white, industrial-chic Paris apartment hews to his aesthetic—that of a fictional, shadowy underworld genius, who, like the villainous Blofeld of early James Bond films, comes accessorized with a snowy white cat.

So it goes for the style arbiters on these pages: Michael Sieger, CEO and designer of the German fashion-accessories brand Sieger; Lorena Sarbu, the couturier from Romania whose headquarters is in Los Angeles; and Philipp Plein, the Switzerland-based designer whose eponymous fashion house outfits men, women, and children. Each of their homes is dressed to the nines in its owner's distinct style.



MARK SELEN

ABOVE: Michael Sieger in his home's palisander-paneled master suite. **LEFT:** Sieger's living room, which showcases paintings by Morago and Roger Selden, opens to the *wintergarten*, where an Eames chaise sits on a custom Sieger rug.



Ettore Sottsass's sense of color and playfulness clearly laid the groundwork for Michael Sieger's aesthetic.





MARK SELEN

MICHAEL SIEGER

THE SIEGER BRAND energizes the conventional tie, pocket square, and cuff links with eye-popping colors—violet, tangerine, fuchsia, citrine—as well as spirited polka dots, starbursts, and target symbols. Designer Michael Sieger’s home, which he shares with his wife, Bettina, and their two teenage daughters, follows suit. The 3,300-square-foot, circa-1900 brick residence in Münster, Germany, may appear traditional from the outside, but its interiors bear the designer’s selections of colorful modern furniture, art, and objects. “I started at 15 buying furniture and design objects,” says Sieger, who was influenced by Italy’s Memphis movement. “Ettore Sottsass was the most important designer when I was studying,” he recalls. “He brought such excitement.” Sottsass’s sense of color and playfulness clearly laid the groundwork for Sieger’s aesthetic, as evidenced by the stair carpet. “We call it ‘Sieger purple’ because it was and still is our brand color,” he says. The landing’s red Bertioia chair and the dining room’s purple armchairs further punch up the fun. *sieger-germany.com*

CLOCKWISE FROM OPPOSITE TOP: “Sieger purple” custom armchairs in the dining room; where a buffet displays objects by Ettore Sottsass; Sieger’s cat Luna in a vintage Bertioia chair on the landing; the foyer (two images), featuring a Sottsass table with vessels and a limited-edition Body porcelain piece in 24-karat gold from the Sieger by Fürstenberg collection, as well as a work by Katharina Arndt and a porcelain lamb by artist Annika Burbank.





LEFT AND OPPOSITE: Lorena Sarbu sits in her living room (where the palette was inspired by a bracelet she admired), near a painting by the Ukrainian artist Taras Loboda and Oly's Ajax chairs (by the hearth).
BELOW: The moody library, with a Donghia Murano glass chandelier and custom chairs in silk and mohair velvet.

LORENA SARBU

“SHE’S A BEAUTIFUL WOMAN,” says interior designer David Dalton of the Romanian-born couturier Lorena Sarbu, “incredibly stylish, a showstopper every time she walks into the room.” *Showstopper* is also an apt descriptor for Sarbu’s 11,000-square-foot Tudor-style home in Beverly Hills, Calif. Like her intricately crafted gowns, her residence’s Dalton-designed interiors are replete with details: beading, tufting, embroidery, nailhead trim. “She likes embellishment, detail, layering, and strong color,” notes Dalton. Regarding the latter, Sarbu says, “Tudor homes are very conservative. I thought it would be fun to have a lot of color, which is not expected. The color and sparkliness are more fresh and modern.” She also has an affinity for the sensuality of the female form; furniture silhouettes tend to be soft and curvaceous rather than angular, and paintings of women by the Ukrainian artist Taras Loboda grace many rooms. “Designers spend a lot of energy setting the stage for lives that are never lived,” says Dalton. “But Lorena really lives her vision.”

lorenasarbu.com



TOP: JILL PAIDER; BOTTOM AND OPPOSITE PAGE: KELLY MARSHALL

“The femininity carried through the home is an extension of my work, and there’s a lot of detail similar to those [details] that go into a gown.” —LORENA SARBU

RIGHT: For Sarbu’s Beverly Hills home, designer David Dalton carved a dramatic powder room out of a hallway. Panels of Nero Marquina and white statuary marble are the backdrop for rose gold glass tiles from Ann Sacks, theatrical 1940s torches repurposed as sconces, and a faceted mirror custom-made to match the jade green marble floor tiles. **BELOW:** Originally designed for Sarbu’s adolescent son, the guest room features another painting by Taras Loboda, gray grass cloth walls, custom linens, and Schumacher’s graphic, chevron-patterned drapes.



KELLY MARSHALL

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PHILIPP PLEIN

MOST SUMMERS, only Philipp Plein, his girlfriend, and a handful of guests occupy the fashion designer's 7,000-square-foot Cannes villa, La Jungle du Roi. But, he reveals, "I also bring my design team, to create my collections. It's a very quiet place and helps me find inspiration." The French Riviera vacation home, designed in collaboration with the Milan studio AquiliAlberg, exudes a bedecked glamour that complements his pulsing rock-and-roll aesthetic, which relies heavily, he has said, on "hard-core application of Swarovski" crystals. The gate-crashing clothing designer—untrained in fashion, he began as a furniture designer—often mixes the crystals with studs and spikes in his apparel creations. But at home, Plein says, "I favor precious materials, such as marble, natural stones, and connected colors. But also steel and mirrors. The match between light, natural shades and steel is recurrent in my interiors." In a return to his roots, some of La Jungle's furniture hails from his home collection or was designed by Plein himself.

philipp-plein.com





FAR LEFT: Philipp Plein. ABOVE: A glass-enclosed space with chandeliers and mirror floors—a transition between the marble kitchen and the lounging area—is one of Plein's favorite spaces in his Cannes villa.

LUKE WHITE

“When I decorate my houses I just follow my instinct. For sure there can be some affinity with my most precious designs. It’s inevitable.” —PHILIPP PLEIN

RIGHT: This Zen-like master bath was inspired by Plein’s experience at Seoul’s Park Hyatt hotel. Water flows over the tub walls into a trough. **BELOW:** A bedroom, where some of the furniture is Plein’s design, is a plush retreat boasting a tufted-leather headboard and gently curved French moldings on paneled walls. **ILLUSTRATION**



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To Russia with Art

Los Angeles's James Magni enhances a modern house in an exclusive Moscow neighborhood.

BY MICHAEL WEBB > PHOTOGRAPHY BY ALEXEY NARODITSKIY



A FIRST-GENERATION Italian American, James Magni grew up in Omaha, Neb., never imagining that he would become an acclaimed interior designer in Los Angeles and be summoned to Moscow to design the house of a Russian tycoon.

From age 5, his ambition was to become an artist, and he nurtured his talents in a progressive high school, taking classes in painting, sculpture, and varied crafts. At the University of Nebraska in Lincoln, he hoped to become a sculptor but switched to architecture when prompted by a friend. He went to work for a commercial firm in Dallas and there found his true calling: At age 25, he gave a presentation for an office interior that

Understated Louis XVI-style side chairs from Thomas W. Morgan, of Los Angeles, serve as a foil to the long, custom marble dining table and the canvas by the American artist David Salle. The Hans buffet from the Magni Home Collection separates the dining area from the great room.



so impressed the client, the client urged Magni to head west to Los Angeles. So first, Magni started his own company in that Texas metropolis and eight years later made the move to L.A. Those early days of establishing his namesake design studio saw many late nights. He and his one associate worked 12-hour days for three years, honing their skills and winning commissions.

Thirty years later, Magni Design has completed some 300 high-end residential interiors and a scatter of other jobs—each bearing his tailored modernist credo. “When you do residential design, you are working in someone’s sacred space,” he

explains. “It’s not just decorating—putting objects and artworks in rooms. Our job is to create environments that are meaningful to people, that speak very intimately to who they are and where their spirit can come to life.”

The Moscow project found Magni. The homeowner owns breweries across Russia, but he has also developed luxury homes and has exacting taste. For his own house, he commissioned Anton Mossine, a Moscow architect and principal of Mossine Partners, who shares his love of modernism. On a tree-shrouded plot in Barvikha, an exclusive preserve that is home to billionaires and top politicians,





THIS PAGE: In the lofty great room, a bush-hammered limestone wall is a backdrop for a custom, 16-arm Murano chandelier by the Venetian company Barovier & Toso, a pair of circa-1928 bergères from Bernd Goeckler Antiques in New York City, and a limited-edition Colette table by Magni Home. OPPOSITE BOTTOM: Magni designed a Chrysler Building-inspired silk-and-wool Mansour rug to unify this sitting area, where Barcelona chairs juxtapose with the designer's Classic sofa, upholstered in Jim Thompson silk, and Promemoria's chic bronze Gong chaise longue. OPPOSITE TOP: A wooden dacha for guests is nestled in an idyllic woodland setting to the rear of the main residence.



Macassar ebony embellishments, as well as a Murano chandelier from Barovier & Toso, enrich the Boffi kitchen, and Eero Saarinen's timeless Tulip table and chairs accommodate casual dining.



Mossine created an austere structure of reflective white glass—a startling contrast to the eclecticism of its neighbors. One enters through a black-slate security post, from where the house appears as a shimmering apparition that, depending on the season, stands out boldly against the greenery or merges into the snow-covered landscape. The two-story south facade is shaded by louvers of the same white glass as the cladding; the rear opens up to nature and the ground drops away to reveal an indoor pool and spa. A single-story wood guesthouse with a fanciful, Moroccan-inspired interior sits beyond.

The approximately 20,000-square-foot complex was half completed when the owner, unable to find an acceptable decorator in Russia, extended the search to New York and then to Los Angeles. Magni received a call, and after impressing the client at their first meeting, he soon found himself staying in a Moscow hotel and being ferried to the house for a week of intensive consultations with the client and his wife. Both are sophisticated and worldly people, who sent their son and daughter to college in the United States, but their tastes are radically different. The husband had commissioned a house that resembles an executive office: crisp and symmetrical, lined with pale limestone, black granite, and cherry wood. The wife wanted a warmer, more tactile interior, especially in the master suite. Magni had to perform a skillful balancing act to please them both, enriching the architectural purity with refined materials, finishes, and furnishings.

It was one of the greatest challenges the designer had confronted, both personally and logistically. Though he was able to draw on the varied skills of his six-person team, including two Russian speakers, he was plunged into an unfamiliar world. He soon discovered that almost everything would have to be imported, because Moscow, despite its new prosperity, had only three international design showrooms. All of the art and furnishings



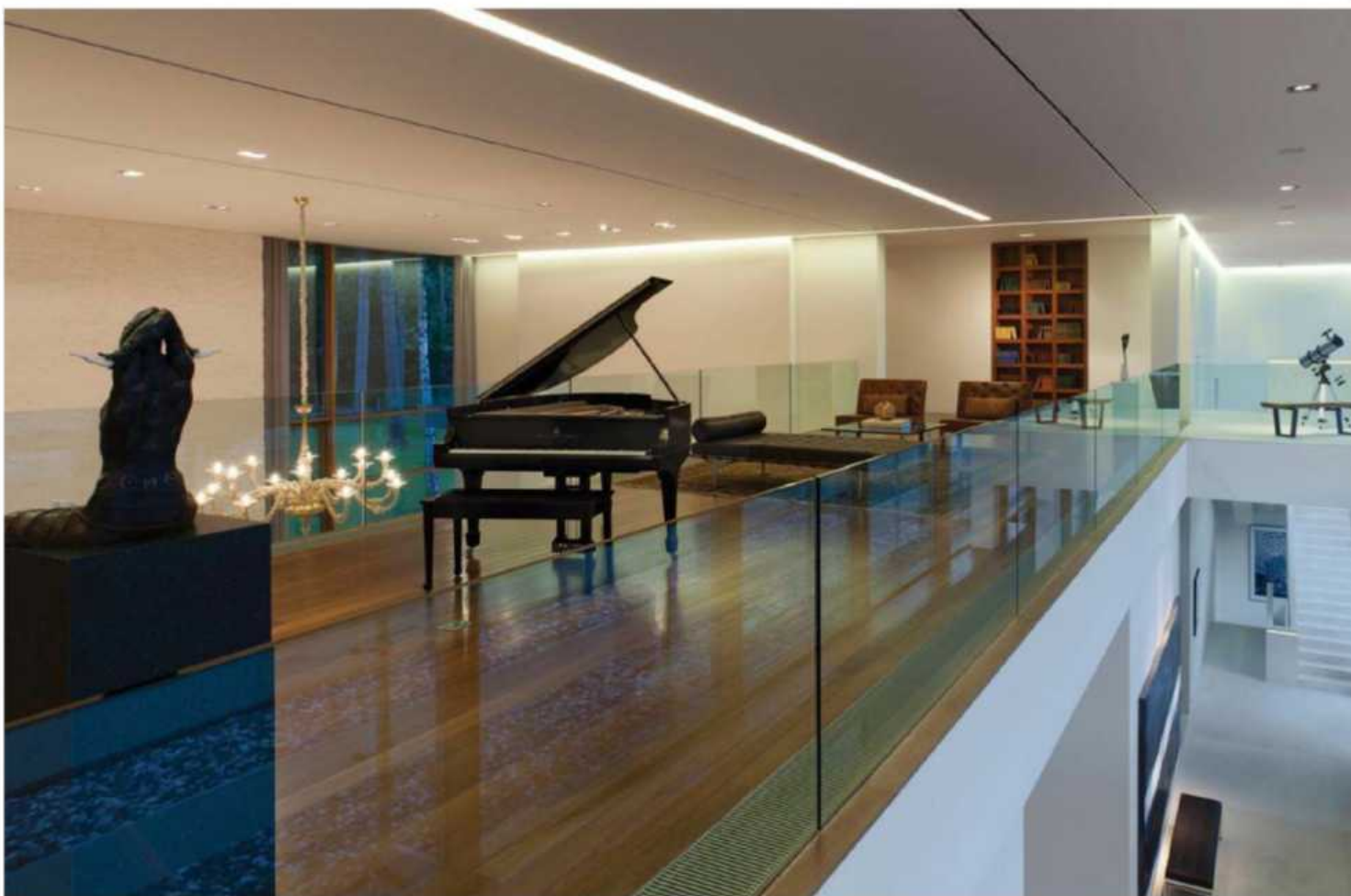
had to be shipped to Riga in Latvia and then trucked to the estate. Surprisingly, almost everything arrived intact, but many anxious hours were spent scheduling and awaiting each consignment.

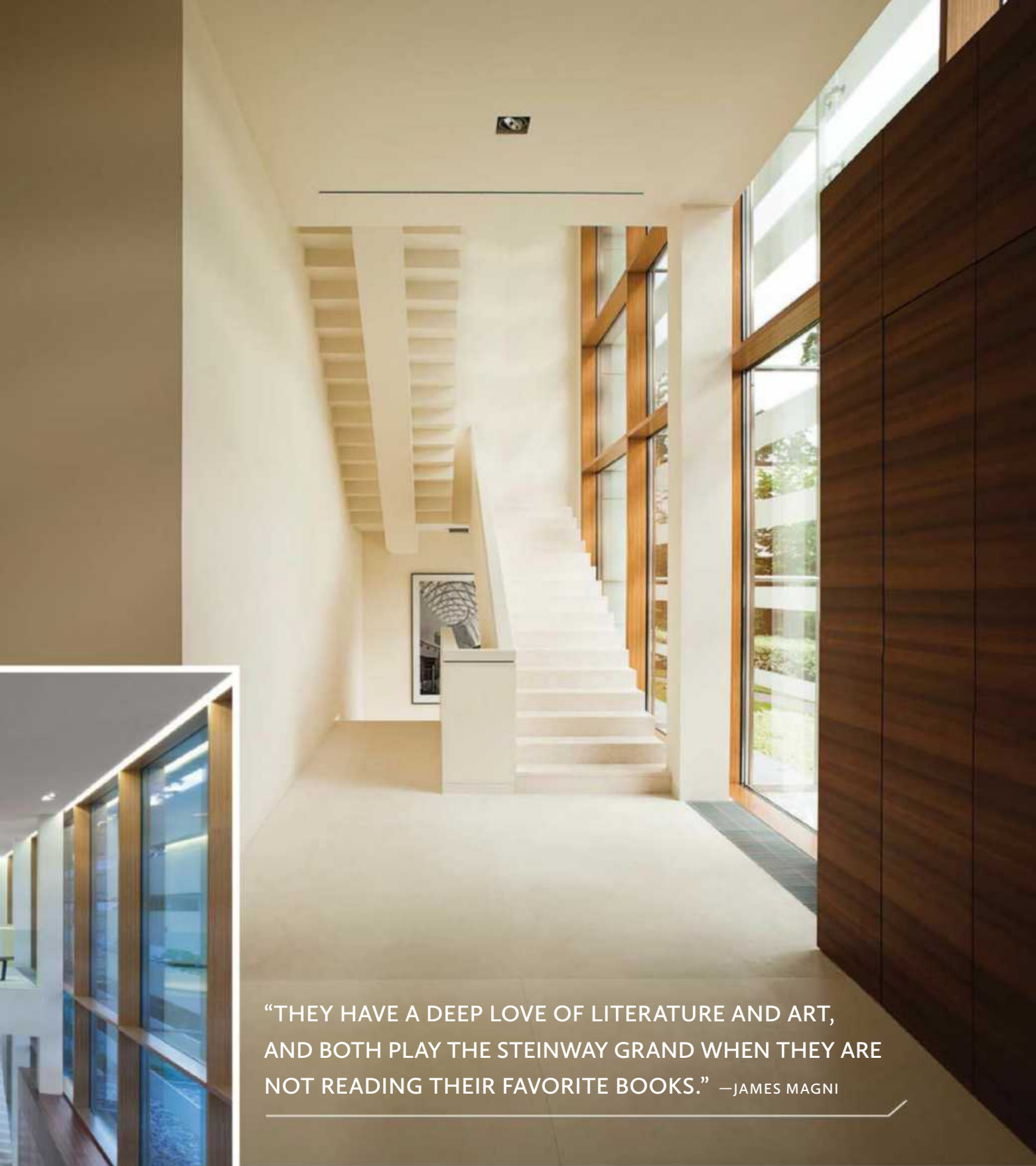
While Magni can design from the ground up, he prefers to work with a home's architect; he has particular respect for Hagy Belzberg, Richard Landry, James Tyler, and Charles Young. "I tell them it's a doctor-nurse relationship—nobody plays such an essential role as a surgeon's chief nurse," he says. The architect-designer collaboration could not be as close for this project, but Magni's response to what Mossine had already done was respectful.

Mossine conceived the entry as a dramatic axis under the gallery that links the second-floor bedrooms at either end and leads into the soaring great room with its

30-foot-high ceiling. A hearth is set into a sheer wall of bush-hammered limestone, which is flanked by room-height windows. The scale could seem intimidating, but Magni has tamed the void with an elaborate Murano glass chandelier by Barovier & Toso. Below the light fixture, to draw the eye down, is a pair of French art deco armchairs, which are separated by a limited-edition Colette table in sculptured bronze from the designer's collection.

To one side of this grouping is a sitting area, with a sofa and a calfskin-covered chaise longue situated on a Mansour rug. The lamps were handmade by Cedric Hartman, a craftsman from Magni's hometown of Omaha. To the other side of the fireplace is a long marble dining table, framed in bronze and surrounded by understated side chairs. "I wanted this

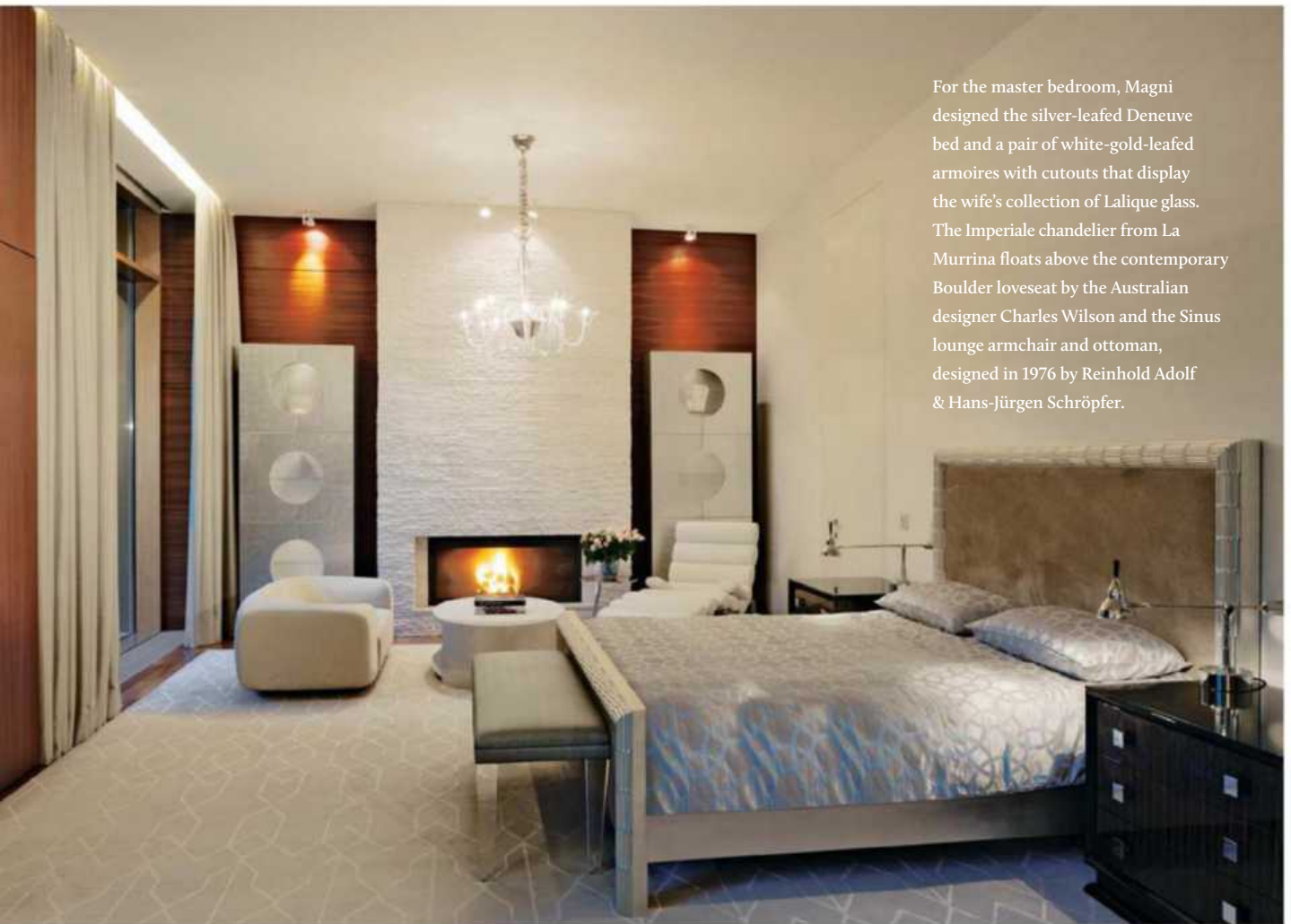




“THEY HAVE A DEEP LOVE OF LITERATURE AND ART,
AND BOTH PLAY THE STEINWAY GRAND WHEN THEY ARE
NOT READING THEIR FAVORITE BOOKS.” —JAMES MAGNI



ABOVE: An example of Moscow architect Anton Mossine’s striking modernist design is the floating limestone staircase linking the home’s two main floors. **UPPER LEFT:** A detail of the structure’s side facade reveals a wooden-faced niche with a loggia for each floor. **LEFT:** The homeowners spend significant time in the library and music room, says Magni. Both areas occupy the broad gallery overlooking the great room and the linear foyer.



For the master bedroom, Magni designed the silver-leafed Deneuve bed and a pair of white-gold-leafed armoires with cutouts that display the wife's collection of Lalique glass. The Imperiale chandelier from La Murrina floats above the contemporary Boulder loveseat by the Australian designer Charles Wilson and the Sinus lounge armchair and ottoman, designed in 1976 by Reinhold Adolf & Hans-Jürgen Schröpfer.

area to be low-slung and restrained—a foil to the scale and sweeping views,” says Magni. Taken as a whole, the great room exudes “*luxe, calme et volupté*” (luxury, tranquillity and pleasure), to quote Charles Baudelaire’s poetic phrase—a far cry from the ostentation that many Russian oligarchs favor.

Still, the clients wanted only the best, and while they liked many of the products in the designer’s eponymous collection, they pressed him to create one-off pieces. As the plans evolved, Magni took the couple shopping in New York, where they acquired artwork from the Mary Boone, Gagosian, and Danese/Corey galleries. They were fascinated by the Chrysler Building, the designer’s favorite skyscraper, so he sketched a stylized

montage of the art deco structure’s faceted spire and asked Mansour to create a silk-and-wool rug based on his drawing for the clients’ living room. It took nearly 18 months to get it right.

As a matter of principle and practicality, Magni left Mossine’s structure untouched but changed the lighting to create a domestic ambience and highlight artworks. That process revealed an essential difference between U.S. and Russian building methods: The local practice is to clad solid brick walls with plaster, rather than apply drywall to steel studs. Alterations to the wiring required extensive excavations. The client had recruited a team of workers, who reported directly to him as the general contractor. Every morning they arrived in their blue jumpsuits

and set to work. A perfectionist, the client insisted on supervising every aspect of the job; having found the right people, he pushed them to excel. Finally, it was time to hang the art, including several large canvases. The same team arrived, this time wearing orange jumpsuits, wielding hammers and drills.

The wife put her mark on the master suite, requesting a silver-leafed bed and custom cabinets to display her collection of Lalique glass. A woven-silk rug from Mansour graces the wood floor. Such distinctive touches are plentiful throughout the home, and the Boffi kitchen, with its cabinets of Macassar ebony and white lacquer, has its share. In contrast to U.S. homes, where the kitchen is a social hub, this house finds its owners spending more

A woman with blonde hair tied back, wearing a long white dress with a black belt, is walking barefoot on a white rooftop terrace. To her right is a white tufted ottoman or bed base. The background shows a clear blue sky and a distant horizon over the ocean.

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time in the library, which occupies the broad upstairs gallery. “They have a deep love of literature and music, and both play the Steinway grand when they are not reading their favorite books,” says Magni.

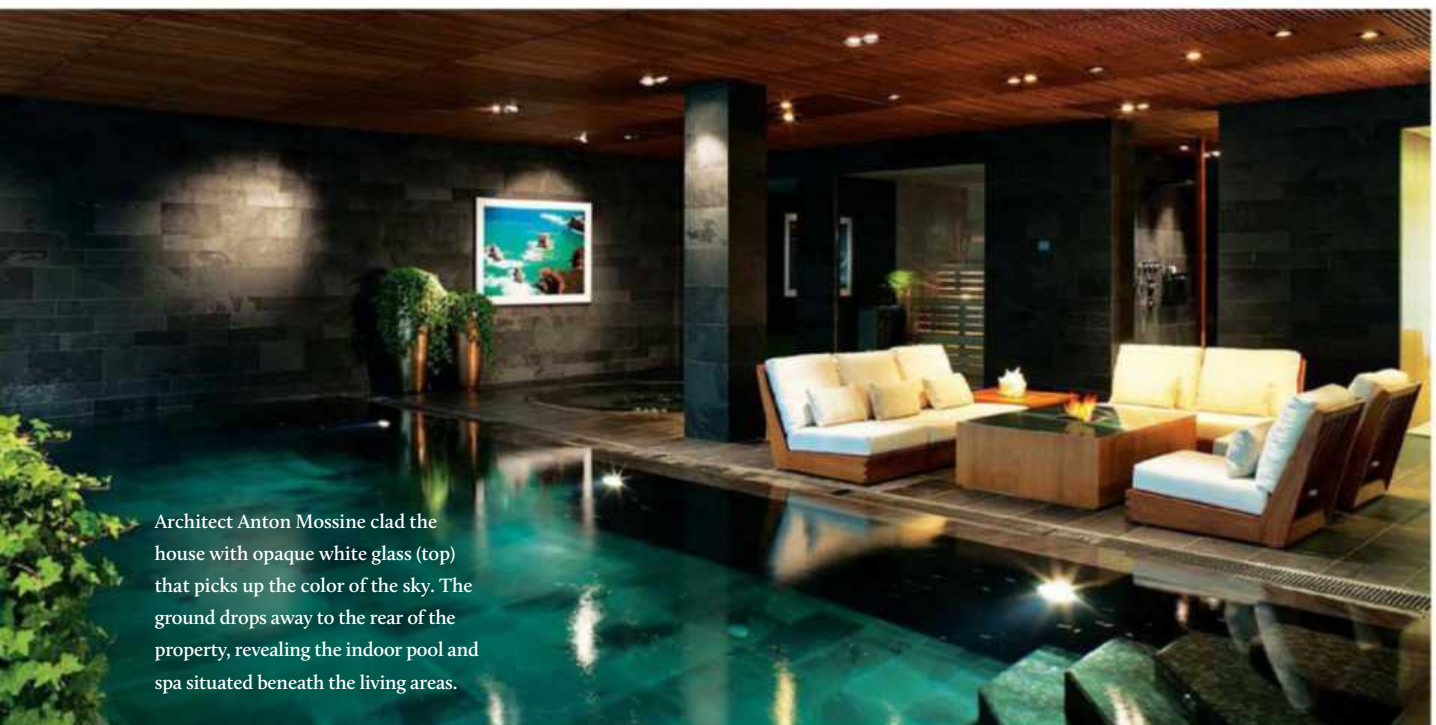
The downstairs pool is another popular retreat for the couple, especially in winter. “Mossine had lined the pool area with black granite and slate, and I found that to be wonderfully soothing on gray days,” says the designer. “Coming

from California, I had to adjust to the Russian light.” Comfortable white furniture complements the dark tones, and the pool is augmented with a spa, steam room, dry sauna, and Vichy shower.

“We’ve worked with clients in Mexico and South Korea, where the Western influence is strong; everything in Russia is different,” says Magni, reflecting on the project. Overall, he found his client to be deeply serious and confident

in his judgments. Occasionally, curiosity surfaced. “Tell me what I am looking at?” the client once asked, as he and his wife considered a white-on-white canvas. Magni offered an explanation of the minimalist painting, and his client made his decision on that piece, as well as the other works they had viewed together, weeks later. **11A3**

Magni Design, 310.623.1623, magnidesign.com; Mossine Partners, +7.499.704.3420, mossinepartners.com



Architect Anton Mossine clad the house with opaque white glass (top) that picks up the color of the sky. The ground drops away to the rear of the property, revealing the indoor pool and spa situated beneath the living areas.

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A Fresh Approach

For a Southern California couple seeking more living space, an architect reimagines a harborside home—and his original design.

BY CARRIE NIEMAN CULPEPPER > PHOTOGRAPHY BY ROGER DAVIES

SHEER DRAMA in the form of a hefty arched limestone entryway greets visitors to this Newport Beach, Calif., home. Guests of the owners pass beneath the outermost arch, through doors with Moorish carvings, and across a 900-square-foot courtyard to a second set of doors. These elements hint at the scale and craftsmanship awaiting inside the 16,300-square-foot waterfront estate, whose warmth creates a sense that the hacienda-style structure has been here for years. Yet it was not long ago that a different house—similar aesthetically but smaller—sat in its place.

The owners initially hired the architect Brion Jeannette and the designer Rachel Horn to remodel a Mediterranean-style ranch house that occupied the site at the time; it was a property the Newport Beach-based Jeannette had designed for different clients 42 years earlier, and it was inspired by the work of architect Cliff May. The current owners lived in that house for more than 10 years and loved it, but they wanted more space for entertaining their large family so they purchased an adjacent lot. Ultimately, however, they dispensed with plans for an addition because it was discovered that the property's circa-1925 seawall needed to be rebuilt—a project so large that the owners decided to build a new house altogether. The finished home, like the entry arches and other distinct elements, is Jeannette's reimagining of his original, with spot-on interiors by Horn.



Old-Meets-New World

“It’s really a super-contemporary, light-filled home with touches of old-world elegance,” says Horn, who operates her eponymous design business in Austin, Texas, and San Miguel de Allende, Mexico, the latter location being where she commissions craftsmen to build her furniture line and where she also has a retail space. The challenge with the Newport Beach property, she says, was “to make this big, contemporary house feel warm and inviting. The way I did that,” Horn adds, “was with old finishes and antique elements set in a contemporary way.”

The owners requested the beams in the dining area (lower right), based on those from the original house. It was Horn’s idea to bring the timbers into the living spaces (above and upper right) for continuity along sight lines. The thick beam above the buffet in the dining room

came from the original structure and bears the Spanish phrase “*Danos el pan de cada día*,” or “Give us our daily bread.” The 16-foot-long custom table seats 20.

Elegant Venetian plaster walls replace what had been rough plaster in the previous house, and French limestone flooring from Newport Beach’s Neolithic Design takes the place of Saltillo terra-cotta tiles. “What [the owners] wanted to live with was more open, clean, and a little more sophisticated,” says the designer. “It’s a much more refined home.”

Jeannette re-created the old double-sided fireplace to serve as a stately divider between the dining and living spaces. The Hand Chair is by the Mexican artist Pedro Friedeberg, and the chandeliers in the dining room and clerestory are Horn’s designs.





Sights to Sea

Preserving the roughly half-acre property's expansive water views was paramount to Jeannette's architectural plan. The arched, steel windows in the living room (above) have a Mediterranean look and can withstand the gusty winds off Newport Bay. A wall of tumbled and sanded Palomino limestone lends rusticity, a quality that is further punctuated by antique French bricks in a chevron pattern inside the fireplace.

"A lot of view homes are boring because the view is all you look at," says Horn. "I think this house is

very balanced between the view, the interiors, and the details. Everywhere you look there's something substantial and beautiful."

Most of the home's furnishings, aside from a few antiques and some of the family's existing pieces, are Horn's creations. The home's large scale required it: "A regular sofa looked Barbie-sized," she says. Her made-to-measure pieces include the living room's pair of 12-foot-long sofas. The Mongolian-sheepskin stools are from the designer's namesake home line, while the



circa-1850 Persian Kashan-Mohtasham rug hails from the Nazmiyal Collection in New York.

Old-world and modern blend seamlessly at the hardwood card table (lower right), which Horn designed in a contemporary shape and paired with her take on an antique European chair. For the loggia's ceiling (upper right), Jeannette chose cedar grape stakes for their color and weathered look, but also because of their durability and bug resistance. The sofa is by Janus et Cie, the side tables by John Dickinson for Sutherland Furniture.



Rock Solid

Entertaining their large family is a passion of the homeowners, and they cook dinners for 20 or throw parties for 60 with equal ease. “He is an amazing cook,” says Horn of the husband. “They use this whole house, which is something I don’t see that often.”

Though the couple did not want marble countertops that might stain, they liked the look, so Horn sourced a marble-like granite from Granite & Marble Works in New York for the commercial-grade kitchen’s island, counters, and backsplash. A Capital stove and a wall-mounted Salamander broiler fit beneath a custom stainless-steel hood by Coast Sheet Metal. The Bulthaup aluminum cabinetry hides a Sub-Zero refrigerator, and the copper pendant lights are by the Danish company Louis Poulsen. The swinging door (shown at far left), like all of the home’s interior doors, is a custom creation based on a Mexican colonial design. The door’s distressed surface and dark brown stain infuse a Spanish touch into the modern space.

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Entertaining the Masses

The theater (above) seats 12, but because game-time gatherings at the home usually exceed that number, the husband suggested installing the black granite bar, to give standing guests a place to set down their drinks. The game room (below) is also well equipped: The homeowners had the snooker table custom made, and the two matching chests are from Horn's home collection.

Automating the recreational and other spaces was not an afterthought: The husband is a tech entrepreneur,

so technologies were planned for early in the design process. The house has LED lighting throughout and runs on an Apple-based Savant automation system that the husband can control from his iPhone. When the owners are away, they can check the security cameras or verify that the doors are locked; they can turn on music and control the temperature. "You can be extremely energy efficient when you control them properly," says Jeannette, "and the systems are so easy to use."



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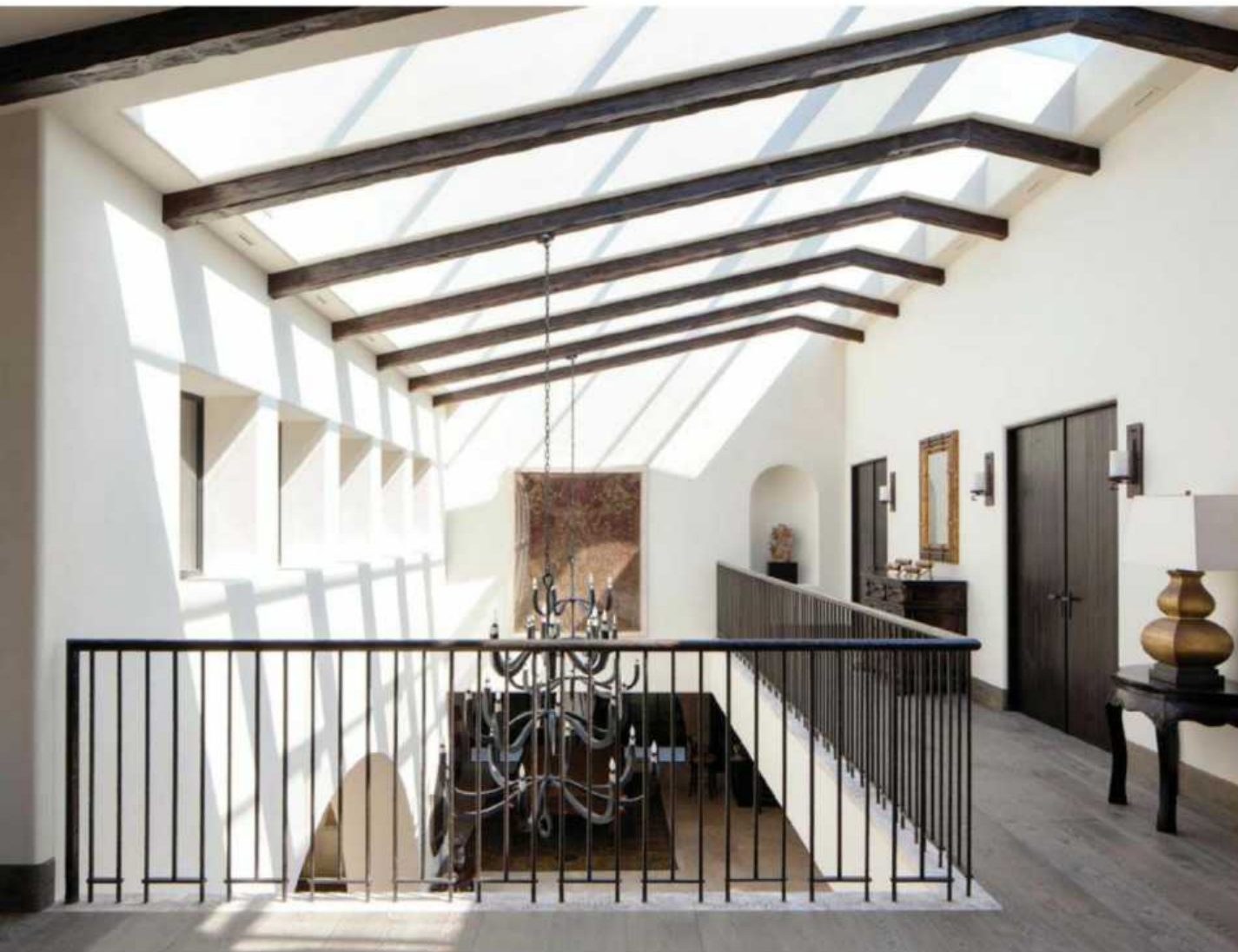


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Bright Ideas

The architect had incorporated large skylights—signature Cliff May design elements—into the original house, and the owners wanted Jeannette to specify them for the new space as well. As part of the passive solar strategy for the project, he faced the skylights north and designed large sections to open for ventilation. The light entering during the day illuminates most of the home, but the use of high-performance, low-emissivity coated glass means that very little energy is emitted—no heat gain, no need for shades. “Even though the house is big, it doesn’t consume a lot of energy,” says Jeannette. “I think that’s the key with these large estates, that they’re easy to run.” For an upstairs bedroom (left), Horn custom-designed an iron four-poster bed. Jewel-tone pops of color against the space’s neutral palette give the eye places to rest.



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Room to Relax

Highlights in the expansive master bathroom (above) include a clerestory window, a hand-carved marble tub, and a wall of large limestone blocks, each of which measures about 2 feet by 3 feet. Central to the space's air of relaxation is the 6-by-10-foot ottoman. "The room was so stunning without anything—just the tub, stone, and glass shower—that I put only what I absolutely had to put in there," says Horn.

Custom aluminum sliding-glass doors by Design Synthesis, of San Diego, open up to a view of the water in this guest retreat (below), which is one of five bedrooms in the home. Horn placed two large Jacobean-style armchairs from her collection at the foot of the bed. "I always think it's nice to be able to sit in a real chair if a guest is in there with someone, so they don't have to sit [on] the bed," she says.





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Bay Watch

While the facade of the home is clever and does not reveal the residence's true size, the back of the house (above), with its 150-foot width and infinity-pool-hugging U-shape, is in full view from the water. The shape affords privacy from neighbors for the owners and their family.

"The client gave us a lot of freedom to contemporize the hacienda style," says Jeannette. Though he and the owners initially debated whether or not to create an arcade along the back porch to complement the entry

arch—an element that might be found on a mission-style home—Jeannette ultimately proceeded with his vision of square columns and a flat porch roof, so that no part of the view would be sacrificed. The design is in keeping with a hacienda-style ranch one might find in the Spanish countryside, and the bay is on full display. Jeannette says, "It really is one of those multimillion-dollar views that you don't want to obstruct." 

Rachel Horn Interiors, 310.295.0100, rachelhorn.com; Brion Jeannette Architecture, 949.645.5854, customarchitecture.com

Beautiful Rug. Beautiful Story.



© U. Roberto Romano

Like thousands of girls in Afghanistan, six-year-old Sharafat seemed destined to weave alongside her mother, never opening a book or stepping inside a classroom.

Then in 2012, GoodWeave established a preschool in her village, known as the "Burgh of the Weavers." Sharafat was one of the first enrolled. Two years later, she is a happy second grader with a fondness for poetry.

Meanwhile, her mother Kamela has earned more income because she no longer has to choose between spending time at the loom or caring for her girls.

GoodWeave certifies rugs as child-labor-free.



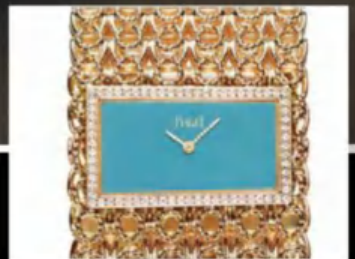
Choose a rug that weaves a brighter future for both mother and daughter.

GoodWeave.org

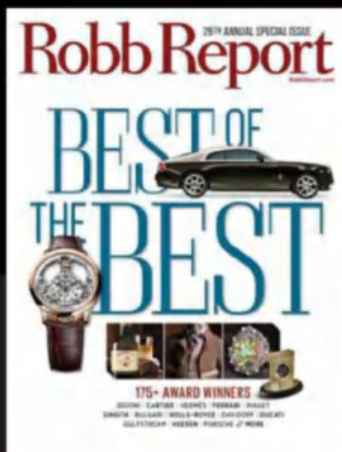


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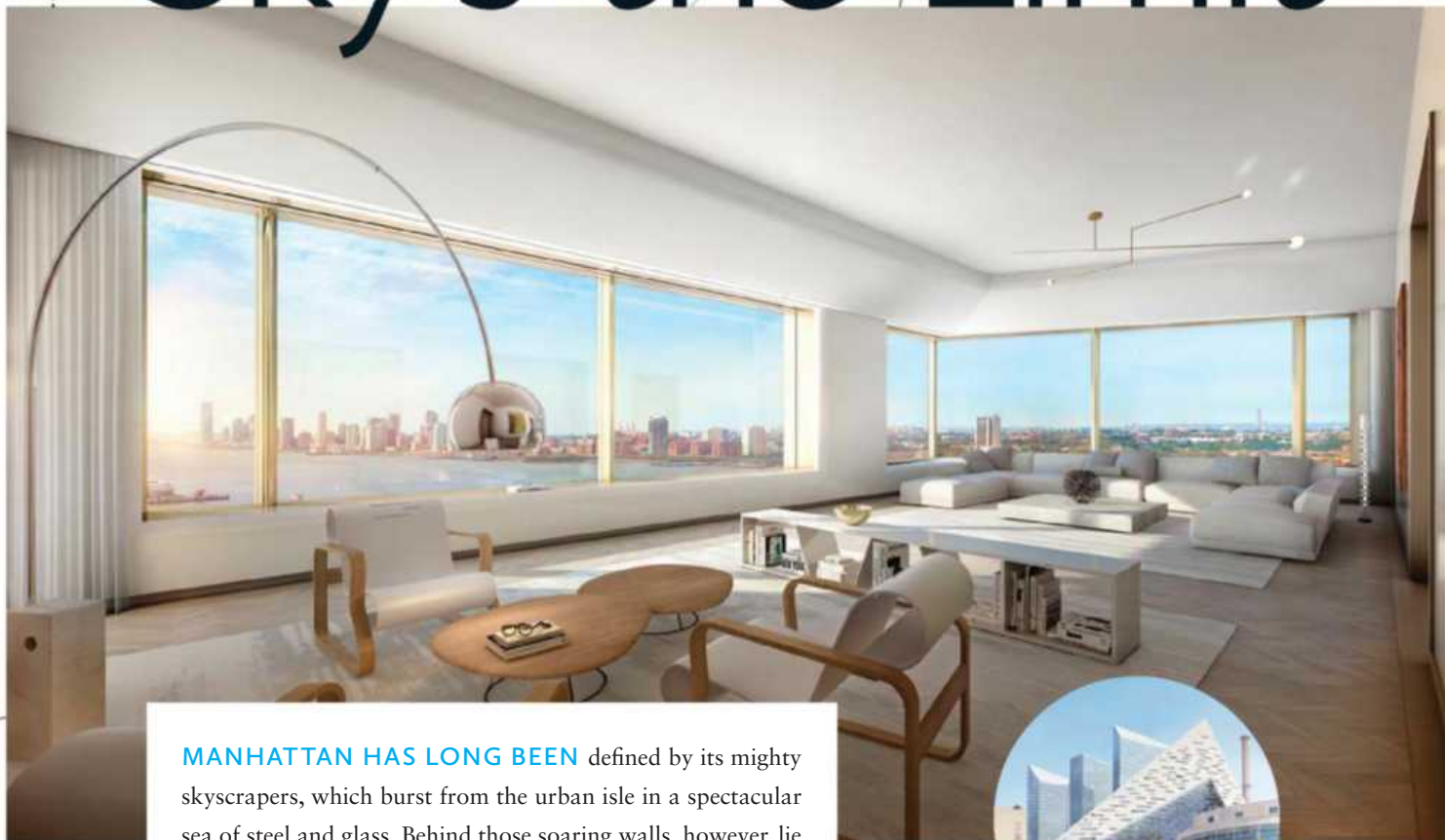
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Sky's the Limit



MANHATTAN HAS LONG BEEN defined by its mighty skyscrapers, which burst from the urban isle in a spectacular sea of steel and glass. Behind those soaring walls, however, lie some of the city's most luxurious accommodations, offering top amenities, sleek interiors, and views that stretch for miles. As the metropolis undergoes its latest construction boom, one of the world's most iconic skylines finds itself in transformation—both inside and out. Envisioned by the greatest architects of our time, a new cityscape is emerging for the next generation of stylish New Yorkers. On the following pages, we highlight five of the top upcoming developments that promise to not only elevate the Manhattan living experience but also lead the way as the city's next architectural icons. **BY JACKIE CARADONIO**



FROM TOP: Herzog & de Meuron's 56 Leonard; Foster + Partners' 551 West 21st Street; Bjarke Ingels Group's Via 57 West; Skidmore, Owings & Merrill's 252 East Fifty Seven; and Zaha Hadid's 520 West 28th Street.





551 WEST 21st STREET

Foster + Partners

“New York is always changing, yet one thing that remains constant is the ambition and spirit that has always driven the city to build tall,” says the British architect Norman Foster. “This is why the historical layers of the city are so fascinating.”

History was indeed the inspiration behind Foster + Partners’ latest Manhattan residential project, 551 West 21st Street (551 w21.com). According to the architect, the 19-story structure rising over West Chelsea is a modern interpretation of the city’s traditional residences. A concrete facade with a cube grid echoes the neighborhood’s industrial past, while a porte cochere will revive the all-but-obsolete elements of privacy and grandeur that were once common among New York’s historic mansions.

Interiors will take inspiration from the structure’s West Chelsea surroundings. “It was important that the interiors reflected the neighborhood’s creative character,” explains Foster. “We have seen the area transformed from a place dominated by warehouses and abandoned railway tracks to a culturally rich district.” To that end, each of the 44 units will feature such artful touches as white-oak herringbone floors and kitchens designed by Foster + Partners for Molteni & C.

Scheduled for completion early next year, 551 West 21st Street will include a fitness center, spa, and residents’ lounge. Most indicative of its location, however, will be the property’s adjoining art gallery, 303 Gallery. Relocating from its previous home on 24th Street, the gallery has been a Chelsea fixture for nearly two decades.



PORTRAIT: CAROLYN DJANOGLY; MIDDLE: HAYES DAVIDSON

Upon completion next year, 551 West 21st Street will feature 44 two- to four-bedroom units, priced from \$7.25 million to \$35 million. Three penthouses—one of which remained on the market at press time—will offer unobstructed 360-degree views, 12-foot ceilings, double-sided fireplaces, and large private terraces. The structure’s top-floor penthouse (top) will include a private rooftop swimming pool.



III 56 LEONARD

Herzog & de Meuron

In TriBeCa, 19th-century industrial buildings have long been converted into some of Manhattan's most sought-after residential properties. The Swiss architecture firm Herzog & de Meuron, however, is upgrading the neighborhood's historic skyline with the construction of 56 Leonard (56leonard.tribeca.com), a striking structure of stacked glass rectangles rising 60 stories high.

Much like the famous residential structure 40 Bond—another Herzog & de Meuron project, completed in 2007 and distinguished by a sea-green glass facade and white aluminum gates—56 Leonard seeks to reshape Manhattan's landscape from the street, as well as from the sky. "The more important transformation in New York City is happening on the street level," says Ascan Mergenthaler (pictured), a senior partner at Herzog & de Meuron and project manager for 56 Leonard. "The shifting volumes of 56 Leonard better integrate the building in its context and, at the same time, animate the prominent corner location." A custom steel sculpture by the artist Anish Kapoor nestled gently at the structure's base will aim to further energize the site.

Upon completion (the first units will be finished late this year), 56 Leonard will comprise 145 two- to five-bedroom condominiums (priced from \$3.6 million to \$47 million). Each will feature a private terrace and custom kitchen furnishings designed by the architecture firm. Ten unique penthouses (two of which remained on the market at press time) will include 14-foot floor-to-ceiling windows that stretch from wall to wall.



INTERIORS: YUW STUDIO



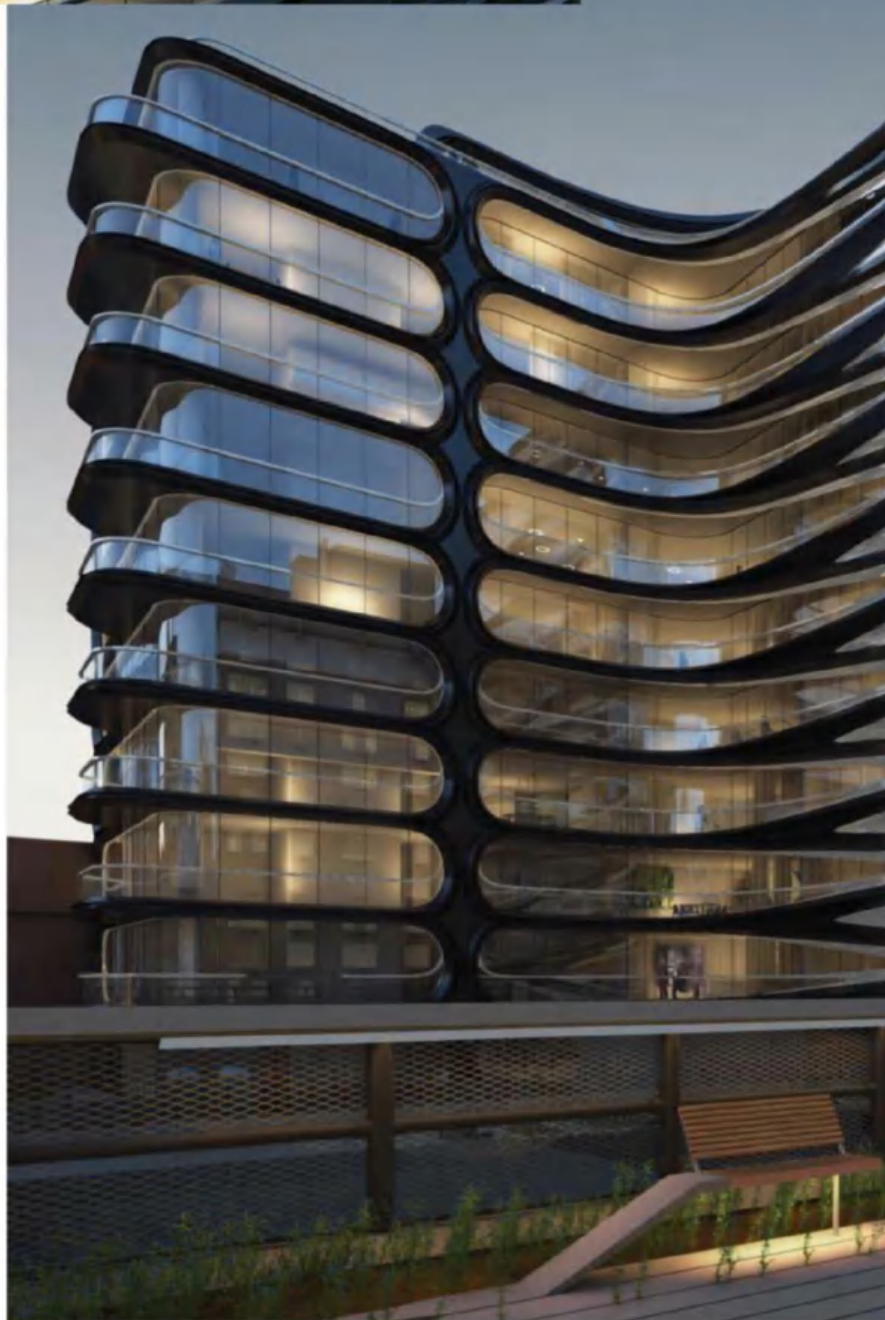
Herzog & de Meuron's stacked-cube structure will redefine TriBeCa's historic skyline. Inside, the property will be equally groundbreaking with custom-designed kitchens (left) and amenities that include a screening room, library, yoga studio, private dining salon, and a 75-foot infinity-edge swimming pool.



Sky's the Limit



Zaha Hadid's first permanent New York City project will bring a striking new shape to the High Line and surrounding West Chelsea neighborhood. Residents will enjoy panoramic views of the elevated park, as well as such interior design features as signature Zaha Hadid furnishings and polished Grigio Metallico marble floors.





III 520 WEST 28th STREET

Zaha Hadid Architects

In 2008, West Chelsea's reviled eyesore—a decommissioned elevated railroad tearing through the West Side neighborhood—found new life when its rusty ruins were converted into a roughly 20-block park in the sky. The High Line, which completed its final phase last year, has since spawned an architectural renaissance in this enclave known for its art galleries and Hudson River views. Next fall, the British firm Zaha Hadid Architects will complete one of the verdant esplanade's most recognizable new residential projects, the 11-story 520 West 28th Street (520w28.com).

As is often the case with Hadid's projects, 520 West 28th Street is equal parts art and architecture. Swooping curves composed of amorphous layers of glass and steel will allow for floor-to-ceiling windows in each of the 39 two- to five-bedroom residences. Interiors will feature plenty of signature Hadid style as well, with sculptural marble islands in the kitchens and curving walls throughout the building. Expected to hit the market this fall, the units will be priced from \$4.65 million for a two-bedroom apartment to \$50 million for the largest penthouse, and will include access to a wellness center and a sculpture garden.

Despite its futuristic shape, Hadid says 520 West 28th Street—her first permanent project in New York City—brings a measured integration to its West Chelsea surroundings. “I’ve always been fascinated by the High Line and its possibilities for the city,” she says. “The design engages with the city, while concepts of fluid spatial flow create a dynamic new living environment.”

520 WEST 28TH STREET: SCHRAGER CO.; PORTRAIT: BRIGITTE LACOMBE



III VIA 57 WEST

Bjarke Ingels Group

Nowhere has Manhattan's flurry of construction been a greater spectacle than on West 57th Street. Dubbed Billionaires' Row, the Midtown stretch has sprouted almost overnight with some of the city's most impressive residences being sold at record-breaking prices. While the boom has most commonly resulted in tall, spindly towers, the Danish architecture firm Bjarke Ingels Group is producing a multipurpose structure that strays from convention.

Via 57 West (durst.org) resembles a twisted tetrahedron, which, according to the firm's founder, Bjarke Ingels, combines the dueling concepts of courtyard and skyscraper. The "courtscraper," as Ingels has called it, seeks to blend elements of openness and privacy, featuring a park at its core that, rather than being secreted away, has been carved into the volume of the building. At just 33 stories, the structure is also a rarity among West 57th Street's ever-higher-climbing new structures.

"Via will add a new typology to Manhattan's skyline, which is currently mostly populated by modernist towers," says Ingels. "Its shape and openness also brings the possibility of more unlikely fusions to New York's existing building environment."

Ingels's groundbreaking design will serve to innovate Via's residences as well. The apartments, which will become available for rent upon the project's completion next year, range from studios to three bedrooms; each will feature bay windows and sunken terraces, allowing for maximum views while maintaining privacy.



PORTRAIT: STEVE BENJISTY



Located just opposite the Hudson River, Via 57 West aims to redefine the West Side skyline with an unusual shape that Bjarke Ingels has dubbed a “courtscraper.” In addition to a park at the structure’s core (above), the property will include such resident amenities as a swimming pool, fitness center, basketball court, golf simulator, library, screening room, and gallery.





252 EAST FIFTY SEVEN

Skidmore, Owings & Merrill

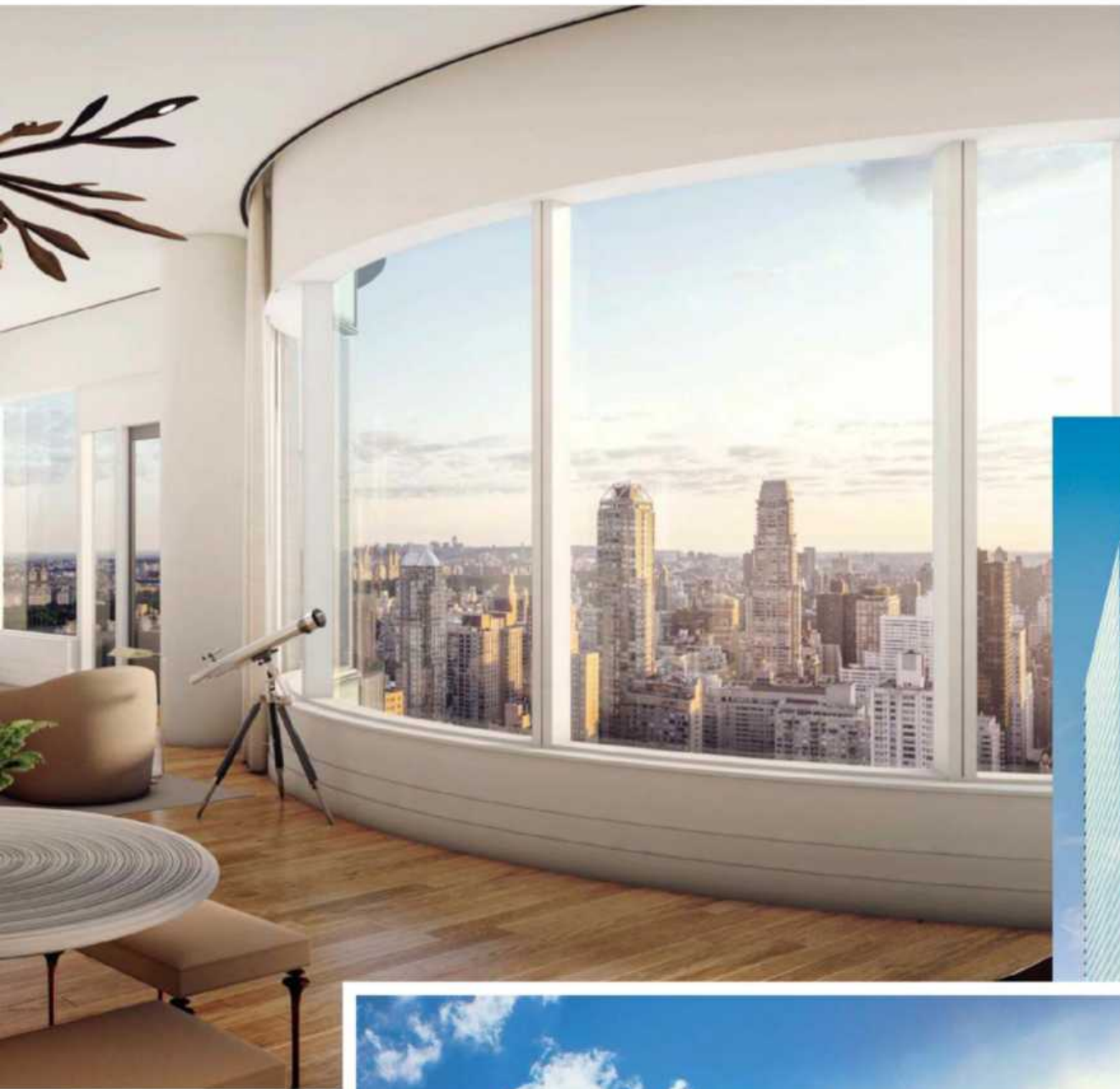
As Manhattan's race to the skies has surged on, the architecture firm Skidmore, Owings & Merrill (SOM) has become a driving force behind the new cityscape. The New York-based practice recently finished the city's highest—and most high-profile—project, the 1,776-foot One World Trade Center in Lower Manhattan. Farther north, the firm is now bringing its innovative architectural style to Midtown East's boxy panorama with the development of 252 East Fifty Seven (252e57.com).

"As the city becomes taller and denser, our task as architects is to ensure the experience of the city . . . is positively influenced by the work we do," explains Roger Duffy (pictured), a partner at SOM. "Timeless assets, such as Central Park, [should be] enhanced by the new forms we introduce—and not negatively impacted."

Soaring 65 stories tall, 252 East Fifty Seven will bring a striking new look to Second Avenue with an undulating curtain of glass that forms a curvilinear facade from the outside, and enhances unparalleled vistas of Central Park and the East River from the inside. Upon completion next year, each of the 93 two- to five-bedroom residences (priced from \$4.5 million to \$37 million) will feature modern interiors that will include custom Eggersmann kitchens and large windowed walls. Inverted bay windows and balconies will further complement the views. Amenities will be generous, with a residents-only lounge, library, billiard room, screening room, fitness center, dog-grooming center, and spa with a 75-foot indoor swimming pool. 



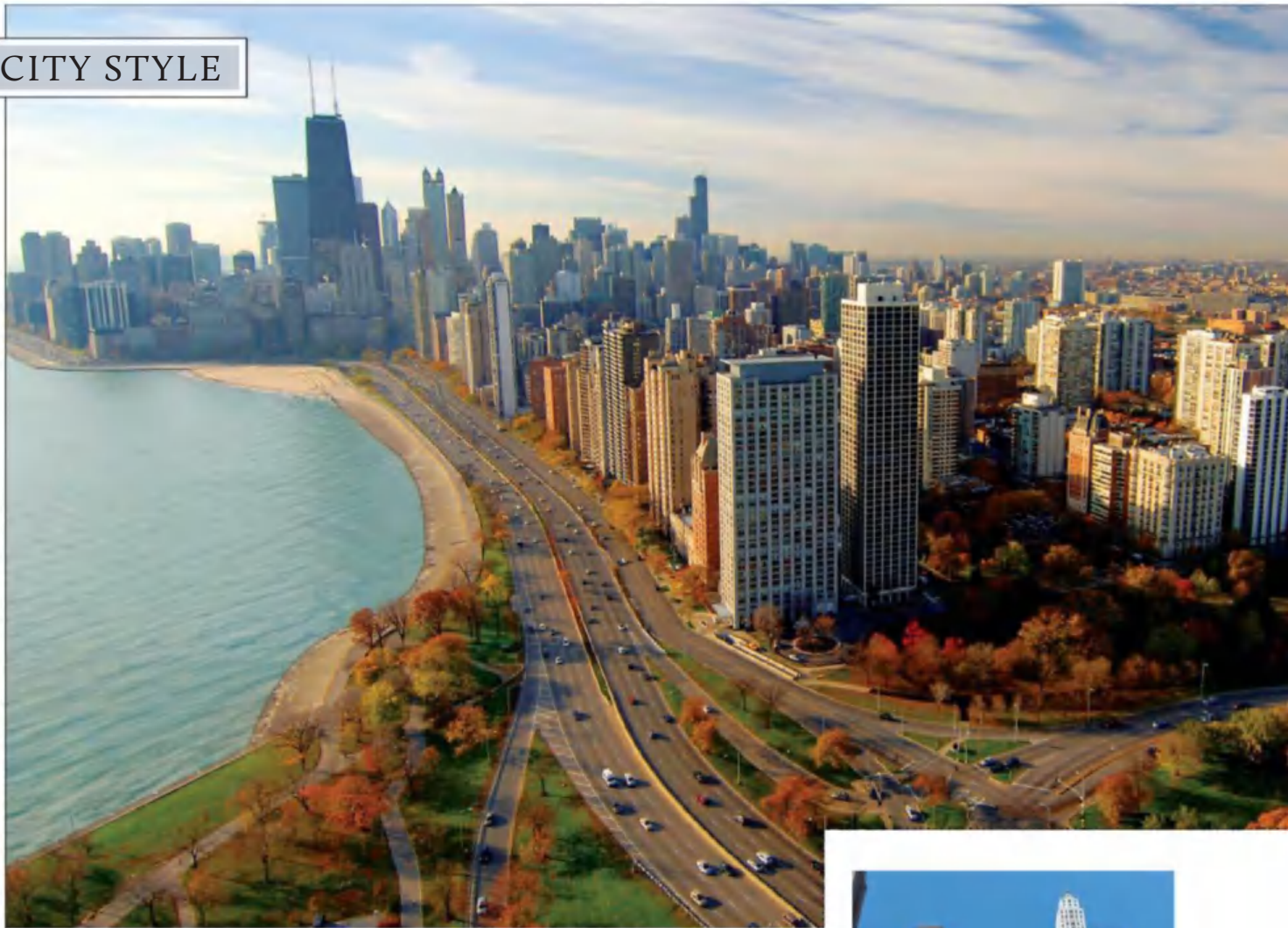
TOP RIGHT: TAYLOR McDONNELL



Skidmore, Owings & Merrill's curving glass tower promises innovative luxuries, from an interior porte cochere (left) to inverted bay windows that envelop the sprawling Central Park and East River vistas.



CITY STYLE



Chicago

The inimitable Midwest metropolis is steeped in world-class design.

❖ **Illinois's largest city** is a cosmopolis of geographic good fortune. To the east, Lake Michigan plays protagonist, hosting 18 miles of scenic pathway for sporting pursuits or more leisurely musings. The Great Lake hugs Lake Shore Drive from the north side's layered neighborhoods south into downtown. It once humbled media magnate Ted Turner, who in 1970, prior to sailing the Chicago Yacht Club's Race to Mackinac, allegedly described the 118-mile-wide body of water as a "millpond"—a remark he recanted after racing his yacht in its 60 mph winds. Like those gusts, Chicago is a force, and its indelible legacy will always be measured vertically. The nation's first skyscraper, the Home Insurance Building by architect William LeBaron Jenney, debuted here in 1885—the beginning of a majestic skyline that still enchants natives and visitors alike. This October, architecture's international luminaries will descend on the cultural hub for the first Chicago Architecture Biennial. In addition to that landmark event, they will find a cool culinary scene, an influential tech sector (Google's new office is under way), and above all, a discreetly urbane destination saturated in high style. [ARIANNE NARDO]



Millennium Park

In 2004, the British-Indian artist Anish Kapoor unveiled his first outdoor installation in the United States—an undulating, elliptical sculpture inspired by liquid mercury and entitled Cloud Gate. The centerpiece of Millennium Park captivated locals, who affectionately call it "the bean." Polished stainless-steel plates cover the attraction, whose mirrored surface reflects entranced onlookers and the city skyline. millenniumpark.org



MICHAEL DEL PIERO GOOD DESIGN

Those seeking patina, texture, and one-of-a-kind pieces frequent this Bucktown shop for lessons in layering. Interior designer Del Piero is a master of the mix, blending rough materials and luxurious furnishings, juxtaposing ancient objects with modern elements. Her own creations, such as the Lake Forest daybed (shown), mingle with art by Lucy Slivinski and Dave Zarick and lighting by Andrew Stansell. 773.772.3000, michaeldelpiero.com



Felicia Ferrone

Works by Chicago-based Felicia Ferrone merge confident forms with elevated utility. Her ZigZag design (pictured) interrupts the plane of a wall with its hypnotic, staggered structure. The handmade, powder-coated steel-and-glass bookcase can also serve as a room divider. Ferrone innovates in myriad categories—furniture, lighting, tabletop—and she has created for such international luxury brands as Boffi and Macallan. 310.804.5485, fferronedesign.com

Ikram

Ikram Goldman, the owner of this Chicago boutique, has more influence than most fashion editors. A celebrated tastemaker and champion of new talent, she has dressed headline-making clients and fearless couture loyalists in the creations of iconic designers and labels on the cusp. Behind a glossy, vixen-red exterior, her store's 16,500 square feet unfold, beckoning the serious shopper to experience all that Goldman's aesthetic realm has to offer, including high-end apparel, a café, and an art gallery curated by the owner herself. 312.587.1000, ikram.com



THE ARTS CLUB OF CHICAGO

This cultural institution—home to one of the city's most remarkable permanent collections—is a quiet preserve of modern artworks by Richard Artschwager, Alexander Calder, Paul Klee, Henri Matisse, and Joan Miró, among others. A staircase designed for a previous Arts Club location by Ludwig Mies van der Rohe links the first and second floors. While members enjoy the beloved lunch lecture series and other such privileges, visitors are always welcome in the first-floor galleries and exhibitions at this artistic sanctuary, which will celebrate its centennial next year. 312.787.3997, artsclubchicago.org

CITY STYLE

The Langham

Ludwig Mies van der Rohe's modernist tower One IBM Plaza opened in 1972. More than four decades later, a celebrated hotel brand moved in, having enlisted Dirk Lohan, the famed architect's grandson, and the firm Richmond International to design the historic ground-floor lobby for the 316-room luxury property. The Langham's luminous reception area, with its overhead cascade of colored Lasvit blown glass, establishes a refined, linear dialogue with the Pavilion lounge and restaurant Travelle. 312.923.9988, langhamhotels.com



ART INSTITUTE OF CHICAGO

Alter ego to the art museum's original beaux arts structure from 1893, the Renzo Piano–designed Modern Wing (shown), built in 2009, sits across from Millennium Park. The Italian architect clad the wing in Indiana limestone, creating a restrained counterpoint to the park's exuberant outdoor concert venue, the Jay Pritzker Pavilion, whose stainless-steel proscenium Frank Gehry completed in 2004. 312.443.3600, artic.edu

Chicago Athletic Association Hotel

In 1893, only members of an exclusive sporting club for society gentlemen experienced the carved millwork, stained glass, elaborate plaster, and mosaic floors in this Venetian Gothic–style building on Michigan Avenue. Now the architectural gem—restored over three years—is open to the public as a 241-room hotel handsomely dressed by the New York firm Roman and Williams. The revival extends to Cindy's rooftop restaurant, which serves up spectacular views. 312.940.3552, chicagoathletichotel.com



THE GOLDEN TRIANGLE

Worlds away from traditional retail, this showroom offers an immersive experience for those prone to decorative wanderings. For 26 years, Douglas Van Tress and Chauwarin Tuntisak have specialized in rare furnishings and antiques from Asia and Europe, and recently they added vintage and modern pieces to their repertoire. The shop's vignettes—picture, for instance, an 18th-century Chinese altar table, a pair of 1970s modernist Italian chairs, and a vintage French surgical lamp—are a splendid voyage. 312.755.1266, goldentriangle.biz

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CITY STYLE

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Driehaus Museum

Samuel M. Nickerson's former home—once Chicago's largest private residence—was completed in 1883, and it stands as a magnificent reminder of the Gilded Age. Philanthropist Richard H. Driehaus established the museum in 2003 to preserve the property's architecture, interiors, classical art, and decorative crafts. Tours and special exhibitions are year-round. 312.482.8933, driehausmuseum.org

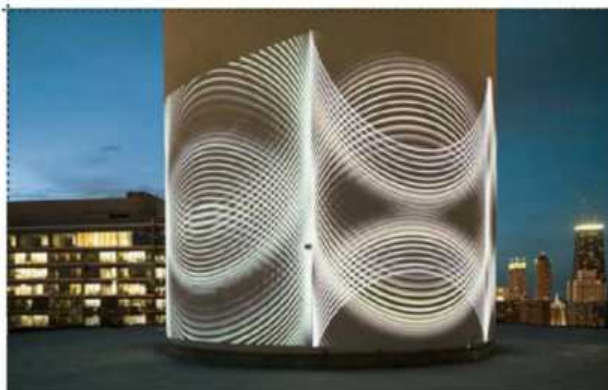


WRIGHT GALLERY

Few tastemakers have transformed the international market for midcentury and modern works as deftly as Richard Wright. Scholars and researchers lend their expertise to produce his gallery's coveted auction catalogs, and on September 10, the sale "Eames Design: The JF Chen Collection" will present nearly 300 pieces. 312.563.0020, wright20.com

Avec

Recognized by James Beard for outstanding design and food, this West Loop locale is a must. Thomas Schlessler's cedar-wrapped interior evokes winemaking, and because wine is essential to Avec's soul, executive chef Paul Kahan cultivates a menu of Mediterranean shared plates with a Midwestern accent. 312.377.2002, avecrestaurant.com



LUFTWERK

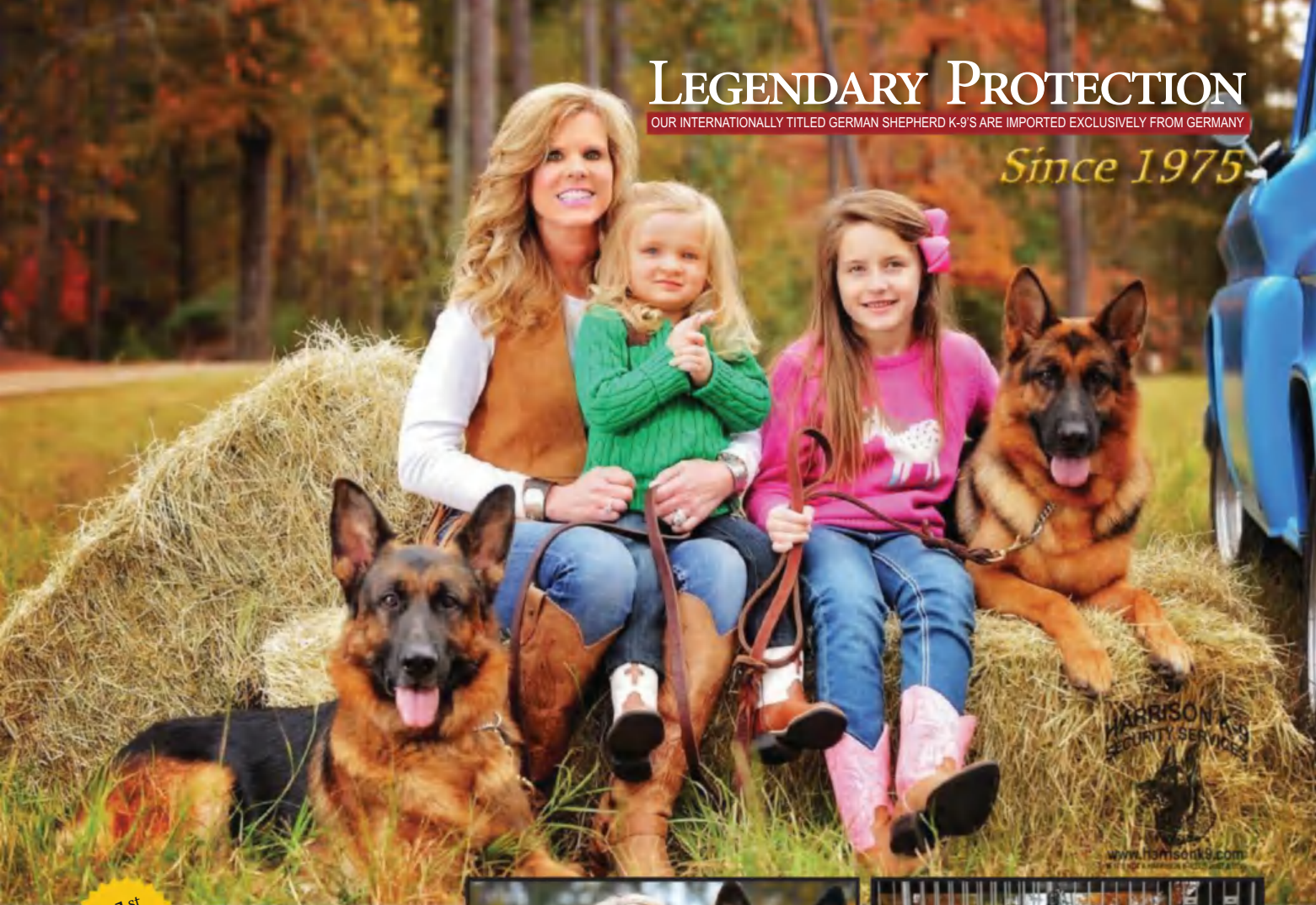
Transforming the exteriors of buildings, public spaces, and notable properties, Luftwerk creates dynamic art installations that probe the meaning of place. Luftwerk's Petra Bachmaier and Sean Gallero have illuminated Ludwig Mies van der Rohe's Farnsworth House in Plano, Ill., Frank Lloyd Wright's Fallingwater in Mill Run, Pa., and Bertrand Goldberg's Marina City (shown) in Chicago, the latter in collaboration with the quarterly publication *MAS Context*. "Most people think of visual art in terms of tangible items—paintings, photography, sculpture, and more," explains Bachmaier. "We have always been interested in the ephemeral." luftwerk.net

AVEC: DOUG FOGELSON; AVIARY: CHRISTIAN SEEL; DRIEHAUS MUSEUM: ALEX VERTIKOFF; LUFTWERK: DAVID SCHALLIOL

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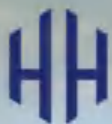
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Westlake, Texas: A heavily-wooded Vaquero estate graced by sweeping circle drive and incredible, waterfall landscaping only begins to describe 1109 Post Oak. One owner, custom designed. ^{\$3,875,000}

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Roxann Taylor

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Parker, Colorado: This stunning 10 acre estate is surrounded by pine clad hills and panoramic views of the Colorado Rockies. Renovated kitchen with granite counters and new appliances. Hardwood floors and tile create a balance of tone and texture throughout. ^{\$2,200,000}

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North Andover, Massachusetts: Country estate, 10.4 acres of rolling hills. Close to town, walking trails, stone patios, and heated pool. Bulthaup kitchen, 5 bedrooms, 6 bathrooms, 3 fireplaces, 25 minutes to Boston. ^{\$2,100,000}

Engel & Völkers Boston

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Boston, Massachusetts: The Residences at the InterContinental Waterfront. Luxury corner home, floor-to-ceiling windows, water and city views, 2 bedrooms, 2.5 bathrooms, cherry floors, valet parking, and 5-star hotel services. ^{\$1,995,000}

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Boston, Massachusetts: Single-family Beacon Hill townhouse with expansion possibility. 2 bedrooms, 2 bathrooms, 2 gas fireplaces, open chef's kitchen, central air conditioning, gated entry with private brick courtyard and patio. ^{\$1,274,000}

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Newport Beach, California: Spacious 3-bedroom 2-bath condo in Cannery Village with open floor plan, gourmet kitchen and spa-inspired master suite. High-end details accentuate the casual elegance of this luxury home. Near Newport's best restaurants, shopping and beaches. ^{\$999,989}

Engel & Völkers Newport Beach

Carol Lee

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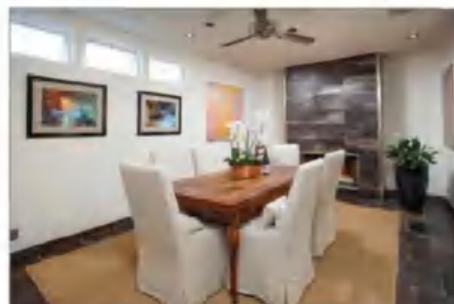


Austin, Texas: Beautiful estate-style brick home, 4,207 square feet of fine appointed details, 4 beds, 4 baths. Large open spaces, gourmet kitchen, opens to large family area. Grand master suite with sitting room. Media/game room, office/study. Private backyard and sport court. ^{\$860,000}

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Carona del Mar California: Charming Cape Cod exterior with sunny, private, front patio. Stunning contemporary interior includes 3 fireplaces, gourmet kitchen, master suite with private balcony, and rooftop patio. Near best beaches, shopping, and restaurants. April 1-October 31, 2016. ^{\$15,000/month}

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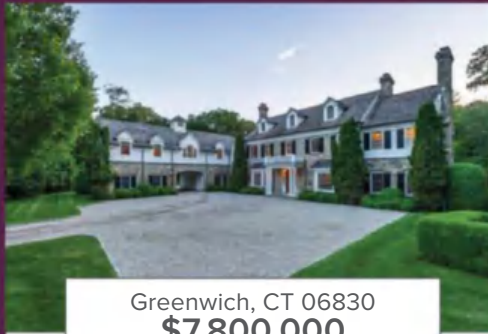
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\$7,800,000

Stunning 11,692 sq ft Georgian Colonial on 2.8 level acres in private Sabine Farm Association. Conveniently located to downtown Greenwich.

Berkshire Hathaway HomeServices New England Properties
Roberta Jurik | 203.561.6602 | robertajurik@bhhsne.com



Rolling Hills, CA 90274
\$7,985,000

The ultimate estate with 6 bedrooms, 8 baths, racquetball court, paddle tennis, soccer field & pool in gated community on 2.63 acres. www.pinetreesportsmanestate.com

Berkshire Hathaway HomeServices California Properties
Suzanne Dyer | 310.265.2212 | www.SuzanneDyer.com



Las Vegas, NV 89131
\$784,000

Exquisite Estate! Magnificent backyard with resort-style pool and spa. Chef's kitchen. Dual master suites and casita. 5,114 sq-ft of exemplary design and luxury living.

Berkshire Hathaway HomeServices Nevada Properties
The Machat Group | 702.545.8188 | www.TheMachatGroup.com



Henderson, NV 89052
\$855,000

Oasis backyard with pool, spa and waterfall. 2 terraces added for play and viewing of valley. 5 bedrooms plus great room and game room. 4,088 sq ft.

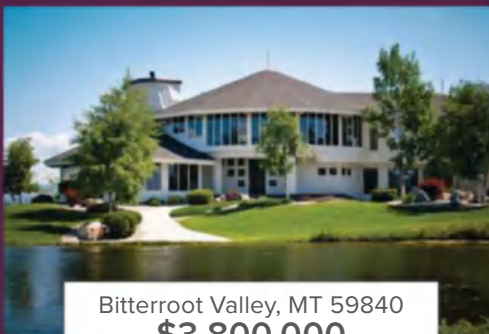
Berkshire Hathaway HomeServices Nevada Properties
Heidi Kasama | 702.308.7208 | www.kasamagroup.com



Las Vegas, NV 89141
\$2,199,000

Sophisticated residence situated on the 15th fairway of the Southern Highlands Golf Club. Single level 6,047 sq ft, 4 bedrooms, 5 bathrooms.

Berkshire Hathaway HomeServices Nevada Properties
Leslie Carver | 702.525.2258 | www.18castleoaks.com



Bitterroot Valley, MT 59840
\$3,800,000

Exceptional estate on 15+ waterfront private peaceful acres. Chef's kitchen, soaring ceilings, stunning views from all living areas. ArrowHillEstate.com

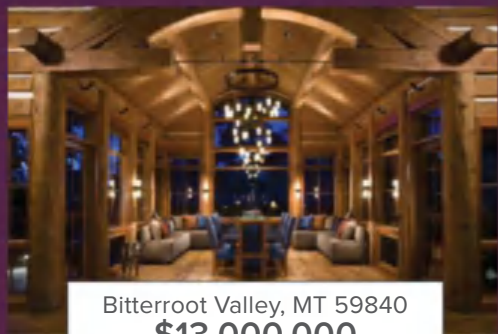
Berkshire Hathaway HomeServices Montana Properties
Cindi Hayne | 406.240.6497 | Cindi@Come2Montana.com



Bitterroot Valley, MT 59875
\$1,295,000

Luxury Montana residence on 16+ pristine acres. Warm natural materials, 3 en suite bedrooms, game room, elevator, artists studio. IndianPrairieRetreat.com

Berkshire Hathaway HomeServices Montana Properties
Cindi Hayne | 406.240.6497 | Cindi@Come2Montana.com



Bitterroot Valley, MT 59840
\$13,000,000

Architectural masterpiece featuring 8,600 sq ft. Epic log home conveyed turnkey on 116 pristine acres with water, 2 guest homes, barn and privacy.

Berkshire Hathaway HomeServices Montana Real Estate
Jamie Cozby | 406.363.8784 | www.TheTunkenMontana.com



BERKSHIRE HATHAWAY
HomeServices

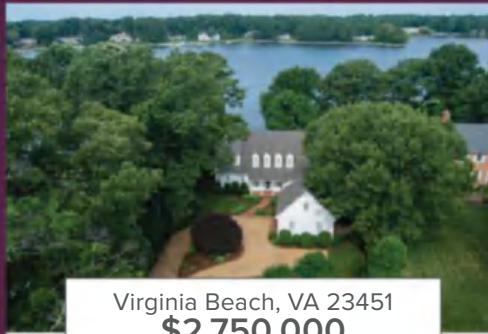
LUXURY
*Collection*SM



Virginia Beach, VA 23454
\$8,995,000

Majestic Nantucket estate on a four-acre deep waterfront point. Unmatched craftsmanship and architectural details. Heated pool, outdoor kitchen, tiki-bar and gas fire pit.

Berkshire Hathaway HomeServices Towne Realty
Susan Pender | 757.286.3832 | www.SusanPender.com



Virginia Beach, VA 23451
\$2,750,000

Deep waterfront custom-built showplace overlooking Linkhorn Bay. Elegant appointments and attention to details. Gorgeous landscaped yard with pool and boat dock.

Berkshire Hathaway HomeServices Towne Realty
Susan Pender | 757.286.3832 | www.SusanPender.com



Virginia Beach, VA 23451
\$2,490,000

Deep waterfront! Gorgeous 5-bedroom, 6.5-bath custom home overlooking Crystal Lake. Exquisite interior finishes and details. Gourmet chef's kitchen and plush master suite.

Berkshire Hathaway HomeServices Towne Realty
Susan Pender | 757.286.3832 | www.SusanPender.com



Osprey, FL 34229
\$1,895,000

Incredible French chateau and guesthouse, old-world charm, 5 bedroom suites, located in Sarasota's most exclusive country club, The Oaks.

Berkshire Hathaway HomeServices Florida Realty
Betty Mullinnix | 941.928.3441 | www.95ospreypoint.com



Marietta, GA 30067
\$9,100,000

Stunning East Cobb gated Mediterranean-style estate features world-class finishes throughout. Incomparable artisan details define this exceptional home.

Berkshire Hathaway HomeServices Georgia Properties
Jeffrey Arron | 917.868.1687 | www.JeffreyArron.com



Prospect, KY 40059
\$995,000

Gorgeous Ohio River retreat. 15 minutes from downtown Louisville. Complete with a 6-car garage on 2 lots. Contact for a private showing.

Berkshire Hathaway HomeServices Parks & Weisberg, Realtors®
Pat Parks | 502.552.0128 | patparks@bhhsparksweisberg.com



Discovery Bay, CA 94505
\$699,900

Go around the world, return home to your own dock. Remodeled/expanded single story with 3-car garage. Easy Living.

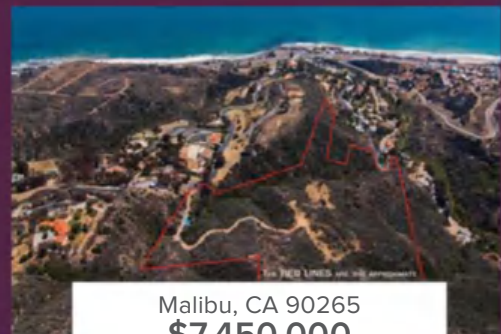
Berkshire Hathaway HomeServices Drysdale Properties
Cecily Tippet | 925.634.7820 | RealEstate@Cecily.com



Pacific Palisades, CA 90272
\$5,750,900

6 bedrooms, 6½ baths 6,000 sq ft + home on a 10,285 sq ft lot. Entertaining backyard and rooftop lounge with ocean/mountain views.

Berkshire Hathaway HomeServices California Properties
Marco Rufo | 310.488.6914 | www.791Radcliffeavenue.com



Malibu, CA 90265
\$7,450,000

Exclusive Opportunity : 33+ acre parcel in prime Central Malibu location. 360-degree unobstructed views.

Berkshire Hathaway HomeServices California Properties
Marco Rufo | 310.488.6914 | www.20715lasflores.com



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Palm Springs, CA 92262
\$1,695,000

Beverly Hills of Palm Springs, close proximity to village where there are many boutiques, galleries, restaurants and night life.

Berkshire Hathaway HomeServices California Properties
Louise Hampton Team | 760.320.4586 | www.louisehampton.com



Desert Hot Springs, CA 92240
\$1,800,000

Hacienda Hot Springs Inn. Perfect for private residence or continued boutique hotel. 7 units. Natural mineral hot springs on site.

Berkshire Hathaway HomeServices California Properties
Sandra Quinn | 760.861.5150 | sandra@sandraquinn.com



Palm Springs, CA 92262
\$2,197,000

Rockefeller Estate. Spectacular mountain views. Salt-water pool. Money-saving solar system. Ultra private but close to town.

Berkshire Hathaway HomeServices California Properties
Sandra Quinn | 760.861.5150 | sandra@sandraquinn.com



Greensboro, NC 27408
\$1,399,000

Golf course location - Greensboro Country Club. Custom brick-master bedroom on main. 5 bedrooms, 5 full, 2 half baths.

Berkshire Hathaway HomeServices Yost & Little Realty
Xan Tisdale | 336.601.2337 | Xan.tisdale@bhhsyostandlittle.com



Greensboro, NC 27408
\$1,175,000

Premier custom townhome in Chiswick Park. Over 6,000 sq ft, master suite, elevator, screened porch, centrally located to clubs and shopping.

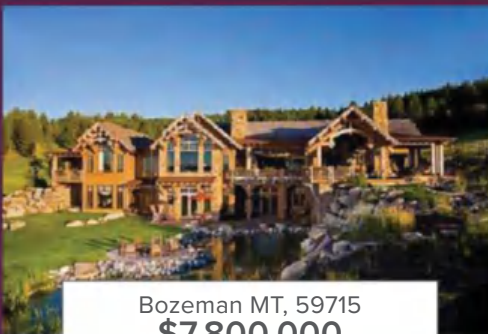
Berkshire Hathaway HomeServices Yost & Little Realty, Kay Chesnutt | 336.202.9687 | Kay.chesnutt@bhhsyostandlittle.com



Granville, OH 43023
\$1,200,000

Custom French country estate near bridle trails – Chateau du Bois. Exquisite gated property offering many top of the line amenities.

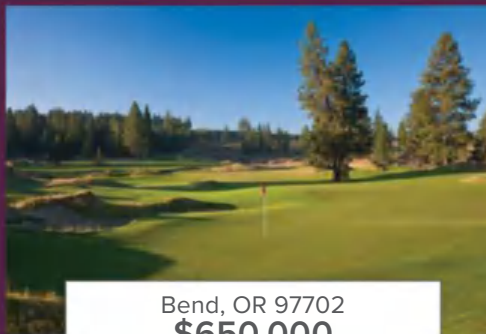
Berkshire Hathaway HomeServices Integrity One, REALTORS®
Patti Urbatis | 740.587.7042 | www.pattiurbatis.com



Bozeman MT, 59715
\$7,800,000

40± acres, 11,000± sq-ft Locati-designed home. 5 fireplaces, wine room, home theater, custom bar, large dining area, guest residences, pond and shop.

Berkshire Hathaway HomeServices Montana Properties
Don Pilotte | 406.580.0155 | www.ranchmt.com



Bend, OR 97702
\$650,000

World-renowned golf course architect David McLay Kidd's personal 1½-acre home-site, located in the heart of Tetherow Golf Course.

Berkshire Hathaway HomeServices Northwest Real Estate
Lisa Cole | 541.749.0047 | www.lisacole.bhhsnw.com



Jackson Hole, WY 83001
\$18,900,000

Historic offering 160 acres in Jackson Hole, borders Teton National Forest, Grand Teton, Mt. Moran and Teton Mountain Range Views.

Berkshire Hathaway HomeServices Jackson Hole Real Estate
Timothy C. Mayo | 307.690.4339 | tcmayo@aol.com

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APTOS, CALIFORNIA

This lovingly cared for 5 BR, 5 bath home is on 1.75 acres in the exclusive Forest & Meadows estates. Vaulted ceilings, cherrywood cabinetry, hardwood flrs, 2 fpcls, 2 master suites, wraparound decks & a separate permitted studio. **\$1,798,000.** David Morrell.

CENTURY 21 M&M and Associates
 831.239.1255 | DavidMorrellSC.com



SANTA CRUZ, CALIFORNIA

Inspiring ocean views from this masterpiece on the hilltop crescent of Scenic Street. Indoor & outdoor spaces are integrated to create a private sanctuary of calm welcoming energy that suits the rhythms of a dynamic lifestyle. **\$3,580,000.** David Morrell.

CENTURY 21 M&M and Associates
 831.239.1255 | DavidMorrellSC.com



SANTA CRUZ, CALIFORNIA

This 4 BR, 3.5 bath home has been expanded & improved. A third master suite was added w/ private deck facing the Monterey Bay. Features vaulted ceilings, skylights, hardwood & quartzite floors, fleur-de-lis tile & white Carrara marble. **\$1,595,000.** David Morrell.

CENTURY 21 M&M and Associates
 831.239.1255 | DavidMorrellSC.com



BROOKLINE, MASSACHUSETTS

Elegant new construction in the elite neighborhood of Chestnut Hill. This showpiece home provides all you could ask for from a luxury home. Gourmet kitchen, stunning en-suite master oasis & 5 add'l en-suite BR. Heated 3-car gar. **\$5,150,000.** Michelle Lane.

CENTURY 21 Commonwealth
 617.584.3904 | michellelanerealtor.com



KINNELON/MONTVILLE, NEW JERSEY

Own your own lake & 89 acres 30 minutes from NYC & 2 minutes from private airport. This estate has been featured in movies and TV and has a history that's all its own. View movie on youtube under 1 Brooke Valley Terrace, Kinnelon. **\$15,000,000.** Jason Failla.

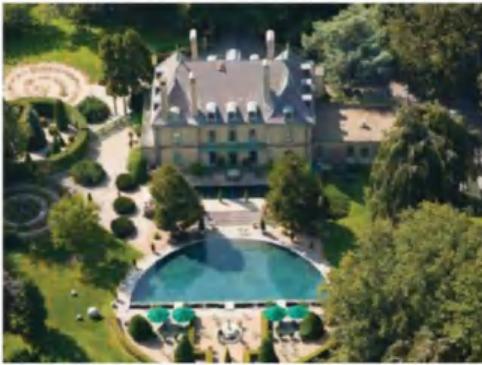
CENTURY 21 Wessex Realty
 973.417.3222 | century21wessex.com



KILMARNOCK, VIRGINIA

This exquisite waterfront home is on 6.5 acres with 200' of beach, a 350' long pier and a pool. 9,727+ sf of living space. Panoramic water views of the Chesapeake Bay. 4 level main house, 3 guest cottages, 8 BR, 9 full and 4 half baths. **\$4,000,000.** Barbara Dugger.

CENTURY 21 Redwood Realty
 703.980.9024 | Century21Redwood.com



NEWPORT, RHODE ISLAND This masterful stone manor has been enjoyed by numerous prominent families over the decades. 11,000+ sq. ft. on 7 acres. 16 bedrooms, 9 full & 2 half baths. 3 pools, gym, massage room, steam shower, tennis court, labyrinth, & walking paths, & carriage house w/ 3 bedrooms & 2.5 baths. \$11M. Melanie Delman. Web: 1091776

Lila Delman Real Estate International +1 401 284 4820



OAKLAND HILLS, CALIFORNIA This 14,000+ sq. ft. architectural masterpiece sits atop 20+ acres and enjoys panoramic views of the Bay Area. Designed and built from 1996-1999, this spectacular 16-room manor features stunning architecture, unparalleled views, lush gardens, and intoxicating vineyards. Just minutes from UC Berkeley. \$21M. Steven Mavromihalis. Web: 21505049

Pacific Union International +1 415 999 1113



BIGFORK, MONTANA Nestled on 25 forested acres, this estate boasts 570 ft. of prime frontage on Flathead Lake. The superlatively constructed 15,000 sq. ft. home features the finest of finishes & amenities. 5 bedroom suites, elevator, theater, indoor pool, sauna, 4-car garage, cherry orchard, & beautifully crafted dock facilities. \$16M. Sean Averill. Web: 330740

Trails West Real Estate +1 406 253 3010



PEAPACK, NEW JERSEY Elegant Georgian-style brick estate on 62+ secluded acres w/ dramatic panoramas of the Somerset Hills. 5 bedrooms, 7 baths, & 2 powder rooms. Formal gardens, grass terraces, 16-stall brick stable complex, 3-bedroom guest house, caretaker's cottage, lighted tennis court, pool, & brick/glass greenhouse. \$13.5M. Gerry Jo Cranmer. Web: 40259889

Turpin Realtors +1 877 788 7746



JUPITER, FLORIDA Located in golfing legend Jack Nicklaus' tony development aptly named The Bear's Club. Tuscan-inspired estate on 1+ acre golf-view lot. Approx. 16,000 sq. ft. with 6 bedrooms and 7.5 bathrooms. Elevator, home theater, outdoor kitchen and pool. \$12.5M. Peter Erdmann, +1 561 329 2383; Denice Sexton, +1 561 662 8344. Web: C56482

Lost Tree Realty +1 561 626 2202



SONOMA, CALIFORNIA Bella Vista lives up to its namesake with breathtaking panoramic views. Minutes from Sonoma plaza, and 50 minutes to San Francisco. Handcrafted 7500± sq. ft. Tuscan villa. 3+ bedrooms, 4 baths. 4 fireplaces, a 2100± sq. ft. wine cave, guest villa, vineyard, and much more. The ultimate in wine country living. \$9.995M. Avram Goldman. Web: 21419168

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GRANDVIEW, TEXAS Historic Dallas Fort Worth ranch on 230 acres features a luxurious country estate with a pool & cabana, private lake with island, tennis court, entertainment & performance venue by a natural spring, livestock gates & equipment barn. \$8M. Zackary Wright. Web: C56549

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NORFOLK, CONNECTICUT Private 30-acre estate in the Berkshires featuring the ultimate in recreational activities. GREEN certified construction. 13,000 sq. ft. main house w/ 6 bedrooms, 5 baths. 55 ft. indoor pool & spa. Colonial-style guest house. Mature gardens, spring-fed pond, fire pit, gazebo, & outdoor chapel. \$3.85M. Kathleen Coumou. Web: C56518

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SANTA BARBARA, CALIFORNIA Sevilla, a private luxury enclave that blends modern style with quintessential Santa Barbara living. Unique and highly individualized collection of spacious one- and two-bedroom residences. Arched porticoes, expansive terraces, tiled courtyards, and coastal and Riviera views. \$1.995M. Michael J. Calcagno. Web: 15-1146

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Photography by David Duncan Livingston

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Inlet—compliments of the 840 feet of water frontage that features a private cove, 49-foot deepwater dock with Foreshore License in place and Marine Ways. Located minutes away from Victoria International Airport, ferry terminal, and world-renowned Butchart Gardens. Intrigued? Floor plans, virtual tours and additional photos at:

www.8244ontheinlet.ca

Offered at \$7,900,000 CDN



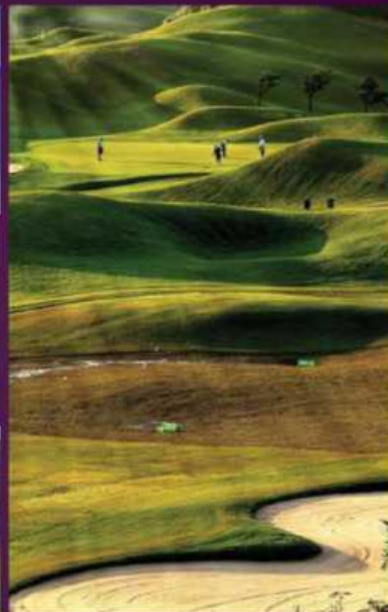
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FT. LAUDERDALE, FL | \$2,995,000



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Arrowhead | 24 Ambleside Place | \$2,350,000

6 Bedroom | 6.5 Bath | 4,588 sq. ft.

Mark Weinreich, 970-376-3204 | Tiffany Lydon Weinreich, 970-331-5115



Bellyache Ridge | 5804 Bellyache Ridge Road | \$2,850,000

5 Bedroom | 4.5 Bath | 5,093 sq. ft.

Yvonne Dawsey, 970-390-2354



Colorow at Squaw Creek | 2420 Colorow Road | \$1,625,000

5 Bedroom | 3.5 Bath | 4,706 sq. ft.

Brooke Ferris, 970-376-05031 | Dawn Kyle, 970-390-9401



Cordillera Valley Club | 119 Juniper Ridge Road | \$2,950,000

5 Bedroom | 5.5 Bath | 5,465 sq. ft.

Steve Michonski, 970-331-4539



Beaver Creek | Villas at Beaver Creek Residence No. 4 | \$3,405,000

4 Bedroom | 4 Bath | 3,085 sq. ft.

Andrew Keiser, 970-331-4695



The Divide at Cordillera | 298 Granada Hill | \$2,900,000

4 Bedroom | 5 Full/2 Half Bath | 5,046 sq. ft.

Tiffany Lydon Weinreich, 970-331-5115 | Mark Weinreich, 970-376-3204

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A beautiful Lorne Park custom built executive home overlooking the Credit River & ravine.



A gorgeous 3+1 bedroom Doulton Estates bungalow with top of the line finishes and in-ground pool.



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A stunning Lorne Park home with gourmet kitchen on a 100 x 230 ft. mature lot with in-ground pool.



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Just 21 miles south of historic Charleston, South Carolina, Kiawah Island offers luxury resort living among ten miles of shoreline, award-winning golf, and world-class amenities.



28 BUFFLEHEAD DRIVE *

Price: \$2,995,000 | **Square Feet:** 4,043
Beds: 4 | **Baths:** 3 1/2 | **View:** Lagoon

A short walk through the rear garden gate to Kiawah's premier Osprey Beach, this gracious Georgian colonial in Vanderhost Plantation is situated on a peninsula that offers unusual privacy and breathtaking views across the length of Canvasback Pond and the 18th hole of the Osprey Golf Course. The home's east to west orientation captures magnificent sunrises and sunsets year round.



153 SAWGRASS LANE *

Price: \$1,250,000 | **Square Feet:** 3,568
Beds: 3 | **Baths:** 3 1/2 | **View:** Lagoon

Located on a quiet residential street behind Kiawah Island's second security gate, this lovely home in Vanderhost Plantation enjoys a large, manicured corner lot with lots of privacy and serene lagoon views. Centrally located, residents here enjoy easy access to Kiawah Island's ten-mile beach, and to all of the Island's world-class amenities, golf courses, and distinctive venues.



201 SEA MARSH DRIVE

Price: \$709,000
Acreage: 0.45 | **View:** Marsh/River

Featuring vast, sweeping views of the Kiawah River and golden marsh savannas, this homesite offers owners endless opportunities for creating their personalized Lowcountry retreat. Imagine escaping the hustle and bustle of everyday life to enjoy the serenity of the marshland—embraced by the sounds of birds and rustling of marsh grasses as coastal breezes pass through.



26 OCEAN COURSE DRIVE *

Price: \$5,295,000 | **Square Feet:** 6,035
Beds: 5 | **Baths:** 5 full, 2 half | **View:** Ocean

Framed by sculpted Lowcountry foliage, this home enjoys a coveted oceanfront setting, beautiful views of the Ocean Course, a shimmering pool and spa, shady poolside gazebo, and more than 3,600 sq. ft. of exterior living space. Located behind Kiawah's second security gate, it is within a 2-minute drive to the Beach Club, and enviably close to Kiawah's world-class amenities, and distinctive venues.



48 EUGENIA AVENUE *

Price: \$1,595,000 (F) | **Sq Ft:** 1,798
Beds: 3 | **Baths:** 3 | **View:** Woods

Completely remodeled, this move-in-ready home is within a 2-minute walk to Kiawah Island's pristine 10-mile beach. The professionally designed interior features a pleasing mix of honey-toned hardwoods, crisp trims and moldings, marble and stone appointments, decorator furnishings, soothing color palettes, and top-quality finishes that exude the feeling of relaxed Southern charm.



41A EUGENIA AVENUE *

Price: \$4,200,000
Acreage: 0.33 | **View:** Ocean

This peaceful, quiet oceanfront lot is not subject to Architectural Review Board restrictions, making 41A Eugenia Avenue a rare find on Kiawah Island. The perfect place to build a private coastal retreat, the homesite delivers all that the sea island life has to offer: Wind-sculpted dunes, powder-white sand, soothing sounds of the Atlantic Ocean, refreshing salt breezes, and a lifetime of incomparable sunrises and sunsets.



61 SURFSONG ROAD *

Price: \$6,995,000 (F) | **Square Feet:** 4,430
Beds: 4 | **Baths:** 5 1/2 | **View:** Ocean

Set upon a beautifully landscaped oceanfront homesite, 61 Surfsong Road partners the sophistication and artistry of a classic southern estate with unforgettable Atlantic views. Situated among the lush Lowcountry forestry of Vanderhorst Plantation, the residence boasts a complete renovation in 2008, raising the home's appeal from stunning to spectacular.



40 SALT CEDAR LANE *

Price: \$2,895,000 | **Sq Ft:** 4,649
Beds: 4 | **Baths:** 4 | **View:** Marsh

This home was created to embrace the spectacular views of Kiawah's marshland and Cinder Creek. A stone surrounded entryway leads to this cedar shake home trimmed in pine and protected by a standing-seam copper roof. Brazilian cherry floors, crown molding, and handsome trim embody the dramatic and luxurious flair first established upon entering this home.



1005 THRASHER COURT

Price: \$691,000 (F) | **Square Feet:** 1,455
Beds: 3 | **Baths:** 3 | **View:** Woods

Nestled amid Lowcountry oaks, palms, and magnolias, this charming beach cottage is within a 5-minute walk to Kiawah Island's 10-mile beach and the Sparrow Pond community pool. Completely remodeled in 2006, the entire cottage welcomes the sunlight. Dressed throughout in rich heart pine and tile flooring, the crisp trims, quality materials, and coastal casual décor, this cottage is move-in ready.

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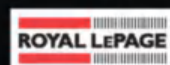
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This handmade porcelain vase with 24-karat gold detail is from Sieger by Fürstenberg's recently introduced Luna collection, which is priced from \$338 to \$2,398.

✳️ **Christian and Michael Sieger** are not color-shy. The brothers—stewards of the eponymous brand founded by their father in 1964—are known equally for their designs and their sartorial moxie.

Though Sieger's fashion-accessories collection revels in the full spectrum of the rainbow, the latest pieces from its style-forward porcelain tableware line Sieger by Fürstenberg present high-contrast luxuries with graphic impact. The Luna vase collection, introduced in February, gets its name from its satellite-like shape, as CEO and designer Michael Sieger (see "Some Like It Haute," page 46) has a soft spot for space travel. The black-and-white stripes with gold detailing call to mind the brand's Ca' d'Oro Champagne goblets (\$258 apiece), which debuted last year.

Elder brother Christian, who is co-CEO and marketing director, recalls retailers balking at the notion of a Champagne vessel made of porcelain rather than glass and looking more like a tumbler than a flute. Those same retailers relented once the goblets proved to be best sellers. One in particular, Christian says, relayed a customer's astute observation: Place the goblets on the flybridge of a yacht, and they will not tip over and shatter if you sail off at speed without warning.

Ultimately, Christian and his brother want to make tableware that people rely on day in and day out, not pieces that gather dust in a display cupboard. "None of us want to become slaves of our goods. We want people to have fun with it, enjoy it," Christian says. "If you [have to] wash it all by hand, you stop using it."

In early September in Paris, Sieger by Fürstenberg will unveil a new product. Christian remains vague—"I can't tell you that much," he says—but notes that the line promises to be a departure from other collections. "It's an answer to today's need to simplify your life and release you from the burden of too many items you need to have to celebrate breakfast and dinner," he says. "It's very exciting for us." [SHEILA GIBSON STOODLEY] **HAS**

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